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AUGUST 1961

The Magazine For Collectors



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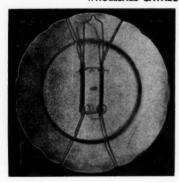
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T.W.Ole

THE TERRY LINE Serving the trade for over 20 years

We would rather you buy from your dealer, but if you do not find a dealer in your locality who handles our gadgets or the article that you want, then you may order direct. DEALERS! WRITE FOR WHOLESALE CATALOG.



TERRY'S DOUBLE SPRING PLATE HANGERS

Made of soild brass wire and two sturdy steel springs. Hangs absolutely flat. Safe. No weights on springs, Nothing exposed on front but four little tips of brass wire. For saucers, cup piates, platters, trays, bowls, plaques.

Sizes: 4", 5", 6", 7", 9" and 11" 30c ea. pp.

Sizes: 12", 13", 15", 50c

Sizes: 17", 19", 21", 60c ea. p.p.

1. LG. PLATE & PLATTER EASEL:

2. MEDIUM PLATE EASELS Holds saucer, plate or small plat ter. Heavy smooth wire. Gilt fin ish. Soldered one piece. Up or legs. Will not rock250



Hang your cups and saucers on the wall! (C & S hangers not pictured.) Made of brass wire and two springs. #302-H - Miniature C & S Hanger Fits Saucers 334" to 434"

..... 30c ea pp.

3. TINY PLATE EASEL: Holds butter pats, small plates, saucers, tiles, etc. Smooth wire, gilt finish. Soldered one plece 25c



#601 Six rack easel: Walnut finish wood runners 13" long, wire racks 4" wide, 4" tall. Wires are removable. \$1.25 Small ORNATE PLATE EASEL: 51/2" wide, 41/4" deep, 4" tall 50c

Lg. ORNATE PLATE EASEL: 7" wide, 6" deep, 5%" tall ..60c



TERRY'S TEA-CUP CRADLES:

Holds cup on rim of plate away from food. Allows more room on plate, frees one hand and solves problem of where to set cup. Used for parties, buffet dinners and socials.



COMBINATION EASELS:

The top rest slides backward and forward on the base runners. Adjustable to thin plates or thick bowls.

#506-C 3¾" w. 2½" d. 2¾" t. 25c #507-C 2¾" w. 3¾" d. 4" t. 30c #508-C 3¾" w. 5¾" d. 4¾" t. 40c #509-C 5¼" w. 6½" d. 7¼" t. 60c

CUP & SAUCER EASELS: Twisted galv. wire. Gold finish. gilt

#301 Doll25c #302 Miniature 25c #303 Sm. D.-T. 30c #304 Demi-tasse 30c



Twisted galv. wire. Gold gilt finish. Holds all large cups and saucers. May also be used for displaying Teapots, Sugar Bowls, etc.

#305 Large C & S easel 30c



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ON RT. 5-S, 1 MILE WEST EXIT 26 N. Y. STATE THRUWAY

R.D. 3, Box 379, Rice
ON RT. 5-5, 1 MILE WEST EXIT 26 N. Y.

1. Pair exquisite H.P. Limoges china wall plates, wild birds over the water and wide scalop irregular gold edge, one plate with wild ducks, 10½ signed "Valerie" 10 to clear glass, 100 T.P. cut neck diamond and cloverleaf cut base, flat flake chip under base, not noticeable collectors item \$14.

3. Large solid brass cuspidor, oddly shaped, embossed octapus in sea, 9½ diameter at widest part, loaded won't tip, nice flower planter, \$13.50.

4. China choc. set German, pot, 6 cups and s. white to beige, pink, yellow poppies orchid flowers, \$15.

5. Jakes, 9½ (Augusta shape) all fline condition. \$21.50.

6. HAVULAND china steak or spaghetti set, "Empire Wreath" pattern, 11 plates 8½ and large platter, 16½ long, 10½ wide, all perfect, \$29.50.

7. Ornate iron bracket lamp, flared holder, complete with lamp and reflector, \$8.50.

8. IRON CHRUUS PARADE, horse drawn cages, of animals, 5 in the lot, all good "ROYAL", Sapphire blue glass water set, solid bulls eye and fan, pitcher and 6 glasses \$29.

9. Sapphire blue glass water set, solid bulls eye and fan, pitcher and 6 glasses \$29.

10. Sapphire blue glass water set, solid bulls eye and fan, pitcher and 6 glasses \$29.

11. Silver etched napkin ring, 5° tall sea nymph, blowing trumpet, holding ring on tip of tall, on oblong platform, new cond. \$12.

12. Eliver etched napkin ring, on tip of tall, on oblong platform, new cond. \$12.

13. IYY IN SNOW large square glass pedestal cake stand, 10° sq., and 6½ tall \$12.50.

14. Walnut stereoscope, revolving lens to adjust, most unusual, with 25 colored views makes a horse, 7 bp 5½ over all \$12.

17. Pottery moid oval with bunch asparagus in bottom, \$8.50.

18. RARE DOLPHIN glass compote, 10½° sa, bowl, lacy corners with emb. maple leaf panels, Dolphin pedestal on oval base, a real beauty 9½° tall, \$24.50.

19. Fair fine large white ironstone china oval, cov. vegetable dishes, with emb. mache (Rochran, W. J. Bursiam) branch handles, and finials, 13 by 9½ on wide rim bases and finias, as my viz. \$221.50. Wells Pargo trunk, oval top or cover, unusual shape, horse hair over pine brass studded, old fron handles and lock, fancy lining with picture, 21 by 10 tall, as found, and the control of the control

studed, old iron handles and lock, fancy studied, with pleture, 21 by 10 tall, as found, studied, with pleture, iron abriole less, needle-point covered, size 13" sq., 10" tall, \$10.50.

4 Portrait china wall plate, signed E. Furland, H.P. bust of Queen, 10½" green, gold border, \$3.

5. LOG CABIN, clear glass covered compote on feet, an advertising item, "Lettunds" S.P. or 10 tall, \$10.50.

6 French porcelain perfume bottles, "Ping hitter" base ball player with bat 5", \$5. Another Apache dancers same size each, \$6.

7 French porcelain perfume bottles, "Ping hitter" base ball player with bat 5", \$5. Another Apache dancers same size each, \$6.

7 Small cap pistol "Pal" 4½" \$7.50. Toy magic lantern like new, lamp, sides \$15.

8 Beautiful large squatty base brass lamp, large perforated floral design brass flarge perforated floral flowers, gold trim, 12x95%, \$19.50.

7 China mustache cup and s, fine rib, blue and orchif flowers, gold trim, 12x95%, \$19.50.

8 China mustache cup and s, fine rib, blue and orchif flowers, gold trim, lovely,

36. Large H.P. china salad bowl, 10" pink yellow roses, on pale green, gold edge, Royal Munich, signed "Ferrand", beautiful, \$8.
37. Large leaded glass dome or shade, electric,

for ceiling, chain to hang colorful wide flower edge, 24" diameter, 14" tall, \$27.50.

38. MEERSCHAUM carved pipe with very large carved bowl, mountain climber beside a wall, brass cover, birch stem, flexible stem, mouth piece, 36" long, collectors item, \$21.

39. Another carved meerschaum, dated 1856 carved galloping horse, barn, wall, trees, on bowl, ebony stem, black bone mouth plece, brass cover 10½" long, \$19.

40. Nice china G.W.W. lamp, yellow to brown, with pink and white tulips, urn shaped base, brass foot, matching ball shade, 21 inches tall, \$47.50.

tall, \$47.50 41. RARE WH tall. \$47.50.

RARE WHITE, iridescent Carnival glass oval bowl, grape pattern, scallop top, on curved feet, high luster, 12 by 7 by 6* fall, \$25.50.

Lovely 4 piece table set, apple green milk glass panelled with gold beating between panels, cov. butter, cov. sugar, creamer, spooner, \$32.50.

panels, cov. butter, cov. sugar, creamer, spooner, \$32.50.

3. Farmers cup and saucer, or bread and milk, huge, pink flowers, \$5.50.

4. Large Currier and Ives clear glass water tray, round, horse, cart, railroad scene centray, sterling top, \$5. Carved ivory handled straight razor (John Prince, Germany) hand made, carved buck, two does on handle, \$5.

46. Large black satin fan, H.P. birds on a pink rose bush carved ebony frame, \$5.

47. Large ribbed china coffee cup and \$5. cd carried to blossoms, mottoe in German, see the carried proper composition of the carried to be carried to be carried to be carried to be carried to the carri

scenic box, \$7:50.

S. AMBTHYST glass pickle castor, sanded, corset shape. In footed silver holder, with cover, \$27.80.

51. Old doll, tin enam head, blond halr, glass eyes, pretty plaid dress, 16", \$19.

52. Clarks Fairy lamp, clear glass base, pink glass are plant glass gla

\$8.50.
61. Bisque figurine, girl in fancy French costume, buff, dot trim fancy bonnet fan. 9", \$8.50.
62. Set 5 green Carnival glass, grape and T.P. sauces (N) \$15.

Deer and oak tree glass water pitcher, pedestal base, flint, \$10.

64. China fish set, Oval platter, 934x1334", and 6 814" plates, H.P. signed A. Coutant, colorful fish all alike, beige rims, short age line edge one plate no harm, \$19.50.

Large light blue Carnival bowl, grape pattern, footed, scallop top, 7½x12 nice luster, \$15.

66. PURPLE SLAG, ribbed glass compote beaded trim, 8½" diameter, 8½" tall, \$37.80.
67. Lovely green glass table set. 4 pieces, "Bulls eye and Fan" cov. butter, cov. sugar, creamer spooner, \$31.50.

68. Fine old sandwich glass lamp, pear shaped "Bullseye" pattern glass fount on double white sandwich glass base, brass fittings, 14½" tall, \$39.50.

Set 12 BLUE FLOW china plates, 9", only two have slight under edge chips "Watteau" pattern, also 2 matching cups and s, the lot, \$21.50.

Pretty Emerald green glass miniature lamp, blue and white enam. flowers. burner and ring, no shade, \$10.

ring, no shade, \$10.

71. AURENE glass vase, like a big calla lily, round green flat glass base, shading from greenish copper luster, to amber flare petal top, wide scallops, with high rose luster, long tapered green leaves, wind about the lily, exquisite, unusual, probably had the paper label at some time, 131½" tall, \$35.

Set 6 fronstone china sq. copper luster Tea leaf butter pads, \$15.

73. Set 6 ironstone copper luster tea leaf 934" plates, \$18. p. akto., \$1.6.

74. Lovely deep blue Carnival glass 2 piece punch bowl, bunches grapes, peaches, scallop top, 13" diameter, large scallop pedestal base can also be used as another compote, 5 cups with it. \$48.50.

75. Exquisite pale pink satiny frosted tankard type water pitcher, large orchid and yellow enam. flowers, gold leaves and handle, ruffled top, 4 matching glasses, dainty unusual. top, \$29.50. Deep blue Carnival glass water set, round orange trees, purple luster, on 4 scroll feet, also 6 matching glasses, small chip on base of one foot \$37.50.

Pretty etched silver 5 bottle castor, perfect fine condition bell shaped base also etched

78. Fine stag handled, Sheffield steel large carving set, emb. Sterling silver bands, and ends on handles, in orig. box, \$10. STUDENTS LAMP, large brass, with green glass overlay shade, burnished electrified ready to use, 26" tall, \$75.

to use, 28" tall, \$75.

80. Imperial grape, Marigold or orange Carnival glass punch bowl set, grape pattern, 6 cups with vine handles, 12" diameter, \$42.50.

81. Beautiful tall cut glass jelly compote 6" diameter, 9" tall, brilliant cut, pedestal noted cut, round cut base, \$19.50.

82. Cut glass water pitcher, deep hob star cut, notched handle, 9" tall, \$16.

Wedgwood heart shaped powder box, 4x6, green with white scenic decorated cover, white rosettes and flower edge, \$12.50.

rosettes and flower edge, \$12.50.

84. Early Staffordshire china oval pudding, jello molds, one very deep with deep cut diamonds, another with corn, each \$8.50.

85. Dainty early Haviland unmarked china MOSS ROSE sugar or candy bowl pink moss roses, pink rope drapery, pink edges, cover, finial, \$6.50.

56. "Anthemion" green stippled covered sugar or candy jar, \$6.

87. Writing portfolio, 10x11%" with green moire silk lining, has pockets and blotters, cover is very ornate Sterling silver, filigree, with cherubs, scrolls, doves, flowers, monogram center can be removed, \$10.

BB. Sterling silver ornate filigree easel picture frame, 6x9, cherubs, roses, animals fruits, velvet back, monogram at top, as found, \$6.50, another ½" wide etched Sterling silver sq. frame, 4%x63". Initials at base, 5x

89. "Anthemion" green stippled creamer, \$6.
90. Set of 6 9" ironstone copper luster tea leaf soups, \$18.

91. Exquisite early Emerald green Venetian glass, blown, decorative wine or water set, has huge clear app. gold decorated glass dragon, with red eyes, forming the handle, squatty bowl with while waves all thru, and all over timy clear any proceeded, a matching tumblers, a musuap receives, & matching tumblers, a musuap receives, \$2.2.0.

92 Beaded Parian figurine, 8", girl in quaint Colonial costume with tinted features, blond hair, carrying water pitcher, flowers, blue slippers, \$8.50.

Pretty oval china salad bowl, looks like R.S. Prussia, unmarked, salmon colored poppies, on shaded green, lots gold, scallop edge, 8x12½.

94. Small size china clock, tiny pink floral, all over. (Waterbury) works size 10x7 as found, \$14.50.

95. Large white china ruffled smoke bell, 6", 614" long. \$5.

96. Card of 6 large brass cherub buttons 114", shank, \$12.

shank, \$12

97. Tall silver napkin ring, bird on top ring, pedestal base, 5½" tall, new cond. \$10.

98. Miniature bisque head doll, in orig. store clothes, glass eyes, jointed plaster body 8½" \$8.50. Boy doll same kind, sailor suit, same size, \$10.

99. CHELSEA china dishes, 4 cups and s, 5 cup plates, 2 9" plates, creamer with tiny age line, tiny blue flowers, green leaves, \$16.

\$5.
 \$5.
 String carved ivory beads, all elephants, oval elephant pendant 20" long, \$8.

 Large brown Bennington pottery oblong serving dish, 13x10½" wide rim around edge, \$10.50. 102. SCHOENHUT wooden jointed circus elephant \$10.

103. Curly maple wood hand hewn pitcher 71/2" \$8.50.

104. Lovely old wax doll, rewaxed, orlg. clothes, black curls, glass eyes, 21" a cutie, \$29.50. 105. 3 lovely H.P. Haviland china choc. cups and s, each diff. each \$6.

106. Lovely old amber Inverted spot glass ball shaped hanging lamp, brass chains, pull up and down (hall type) \$19.50.

107. Set 4 pretty glass handled mugs, clear to pink, enam. trim gold edge, flowers, \$19.50.

108. CUT GLASS lamp, medium size 20" tall, rows of brilliant cutting and engraving in sq. blocks, dome shade, elaborate, lovely, complete with prisms, \$93.50.

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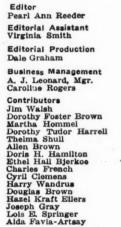
HOBBIES The Magazine For Collectors

1006 South Michigan Avenue, Chicago 5, Illinois

O. C. LIGHTNER, Founder (1887-1950) AUGUST, 1961 Vol. 66, No. 6

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Small Burmese rose bowl Small Burness rose bowl Blue Stiegel-type salt (basket) Amethyst to green tumbler (sometimes termed "amethyst -

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uezal, Steuben, Tiffany, Durand
vases and bowls

Aventurine Sherbet
Aventurine Tumbler
Webb and other cameo glass
Blue decorated satin rose bowl
Yellow ditto with shell base
Small porcelain brooch
Baltimore Exchange plate
Amberina punch cup
Amberina tumblers
Amberina t.p. holder
(All amberina best type)
A few pleces Pomona
Small early basalt (Wedgwood)
creamer

creamer

creamer

Tatt ware - 2 c/s, jumbo size

Small collection Lutz glass

Early silver lustre jug

Blue enameled patch box

Two cat slippers (early and
authentic D.&B.)

Write wants. If I haven't it I can
probably find it

auc 4

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THOMAS WEBB CAMEO VASE 9" high, apple green satin, morning glory in white, photo: THOMAS WEBB CAMEO OVAL PLAQUE 5½" 334", rose satin, floral carving in white, silver

334," rose satin, norm carring binding, photo;
PAIR THOMAS WEBB BURMESE VASES 615,"
high, shiny finish, deep color, flower & fern decoration, butterflies photo;
THOMAS WEBB BURMESE FAIRY LAMP Pyramid size shade, small crimped edge base, 495.

mid size shade, small crimped edge base, \$99.
photo; photo; belle MOTHER OF PEARL SATIN
FAIRY LAMP clear Clarke base, \$95:
PAIR ROSE MAILSEA FAIRY LAMPS scallop
1135, photo; bloop of the photo;
LURENE CANDLE STICK signed, 734" high,
twisted stem, photo;
BLUE SHADED SATIN VICTORIAN BOWL,
white lining, orange enamel decoration, 338;
LITHOPHANE WARMER 5" high, elabrate brass
lantern, 4 panels, soenes with children, \$55;
BLUE HOBNAIL TUMBLER 7 rows, hobs on
bottom, \$15;

BLUE HORNAIL TUMBLER 7 rows. nobs on bottom, \$15; FUCHSIA CRANBERRY COMPOTE clear foot, clear knob stem; matching creamer with clear applied handle & base, both blown, scalloped tops \$55, photo; STAFFORDSHIRE TRINKET BOX 4½" high. mantle, no mirror, boy on blue cushion, gold & colors, \$30.

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"The men who make history have not time to write iti" — METTERNIOH. (But you can read more clearly in the antiques they created what they have done than later historians write of them!)

EXCEPTIONALLY RARE WEBB QUEENS BURMESE FAIRY LAMP with both Webb & Clarke
seals impressed in base as well as in shade.
Deeply colored 7" dia reversible base with
ruffled rim and 3½"x3¾" shade. Sind. "Clarke
2-part candle holder in clear. Same shape as
"Tibbett's Pi. If. No. 3. This is top quality
undecorated Webb & seldom found
signed!
\$222.00

Tiffany Collectors! - MATCHING SET OF 11"
DEEP CENTER PLATE & 4½" hl. STEMMED
DESSERT in iridescent PASTEL GREEN on
partially opalescent body. Both plate & 5½"
dia. flaring bowl of dessert have 16 expande
ribs and shallow scalloped rims. Sgd. "L.C.T. Favrile - No. 1701." These are Tiffany at his
best! The set \$200.00

"YELLOW TO WHITE SATIN CORALINE VASE with collared rim & beautiful allover luminous yellow coral-branch beading. Bulbous body has 3" dia. flat base, is 5½" widest dia. & has 3½" opening. Beading practically intact. Tep quality! \$160.00

NEW ENGLAND PEACHBLOW TUMBLER, exquisitely colored with deep raspberry half-way down. Matt finish. A gorgeous piece! __ \$120.00

down, Matt Imms, A gorgeous piecer 1 \$120.00

T. WASHINGTON ROYAL FLEMISH SQ.

COOKIE JAR with metal collar and lid embossed with crab & marked "M.W." Body

cube shaped with 5" multicolor panels, two

having raised gold lines & circles & two with

pink apple blossoms & green leaves outlined in

g ld. Panels separated by amethyst corners &

shoulder with gold scroils, Cube body sits on

shallow 4" dia. rnd. base. \$85.00

MATCHING PR. 8" VERRE DE SOIE STEMMED VASES. Clear iridized bodies with expanded swirled canes flare from narrow clear 3½" stems into fan-shaped openings 7½x4" and daimily ruffled rims. Rad. 3½" flat bases support stems. A beautiful and unusual pr of Carder's specialty.

UNUSUALLY COLORED SGD. DEIATTE CAM-EO 7½° GLOBE-LIKE VASE. Beautifully carv-ed glossy reddish-black bell-shaped flowers and leaves on matt finish dusky brick-red back-ground extend completely around body. Widest dia 5½°, expanded base 2½° dia. & stort I' neck has 1½° opening. \$65.00

SMALL SGND. DAUM-NANCY CAMEO RND. COVERED BOX, 2½° hl. 4½° widest dla. All-around forest snow-scene covers sides and extends on to lid over mottled brownish-yellow background. A little beauty! 337.50

COMPLETE & ELECTRIFIED ATTERBURY
JENNY LIND LAMP with black milk glass
stem being a bust of Jenny Lind on a stepback base 5" dia. Frosted font has clear flower
& leaf moiding. Frosted globe-like chimney
engraved also with flowers & leaves in clear
Hg. to top of chimney 20". Collar stamped
"Paid. Apr. 1, 1875." See Lindsay Vel. II.
pl. 425. Well balances design. \$85.00

ATTERBURY WHITE MILK GLASS HAND & DOVE COVERED DISH. Dated "Patd. Aug. 1889." \$45.00

THREEFACE COVERED COMPOTE on high standard, foot & base frosted, flaring bowl. Ht. 13" to top of finial. One of the most beautiful pieces of this pattern. \$47.50

CLASSIC CREAMER WITH LOG FEET __ \$30.00

BELLFLOWER COVERED SUGAR BOWL, single vine. Clear flint glass & exceptionally fine condition. See Lee E.A. pl. 30. ______ \$24.50

WELLER-SICARD WALL PLAQUE, pierced for hanging. Burgundy background with irides-cent chrysanthemums in bluish overtones. In-cised on back "Weller" and "J. Sicard." \$37.50

CARAMEL SLAG HERON PITCHER, 81/2" hi., rich color. See Herrick pl. 205. _____ \$85.00

PICTURES 25c, REFUNDED WITH SALE. All proof unless otherwise noted. No reproductions.

Transportation extra. Stamp, please.

THE WHITE BARN, DEPT. H ON ROUTE 10, MASON CITY, ILL.

- 18 Miles west from Rte. 66 at Lincoln.
- 40 Miles south of Peoria. via Rte. 29.
- 32 Miles north of Springfield, via Rte. 29.
- 130 Miles north of St. Louis, via. Rte. 66.
- 180 Miles south of Chicago. via. Rte. 66.



YOU CAN FIND HERE THE LARGEST AND MOST VARIED SELECTION OF ANTIQUES AND COLLECTORS ITEMS IN CENTRAL ILLINOIS.

You will also find here China and Pottery, Pattern glass, Iron, Tin and Wooden Items, Post Cards, Stereoscope Cards, Buggles and Sleighs and Buttons. No lists available on these items so do write us YOUR SPECIFIC WANTS If you are unable to visit us. We answer all inquiries. If we do not have what YOU want, we will search for it for YOU. No order too small for our special attention. Stamp please for reply.

OPEN DAILY from noon until six and Sundays, from one until six. Other hours by appointment.

Phones: Shop 211 B; Home: 350 W.

ELLEN DEARBORN, Owner.

40 cents each for the following lists or both for 75 cents:

- A) Dolls, doll parts, accessories and furniture
- B) Doll houses, doll house accessories including dolls under 8"

VISIT OUR MUSEUM. - See an early barber shop complete with occupational shaving mugs, 1830 post office, high wheeled wooden bicycle, wooden cigar store Indians and other wooden statues, harness maker's horses, 1907 Brush automobile, complete miniature Great Smith circus train, English, early Victorian dollhouse, completely & authentically furnished, a miniature replica of Andersonville prison, collections of powder flasks & firearms, early lamps, including Bettys, bells from 1706, trivets & irons, baby buggles, canes, inkwells, pipes, matchholders, primitive iron & wooden ware, campaign memorabilia dating to George Washington, hats, shoes, clothing, and many other items.

LIDS AND BASES, GLASS AND CHINA, ETCETERA. Please refer to Kamm's, Metz's or Lee's books for pattern glass whenever possible, or draw a picture or take a rubbing of design and give exact size of part needed. We do have a Reference Library so that you can refer to other books for milk glass, china, etc. Stamp please, for reply.

| SAMPLERS | 10. 1 Sampler 12½x8½" Dated 1816 | 14.75 |
11. 1 Sampler 12½x13" Dated 1823 House, Animals & Flowers | 22.75 |
12. 1 Sampler 12½x14 A.B.C.'s (worn place) | 9.75 |
13. 1 Sampler 11½x18" dated 1819 | A.B.C.'s & Bible line. | 22.50 |
14. 1 Sampler 17x14" Dated 1834 - Birds - Animals, house, trees tacked on frame, nice & beginning to show wear | 37.50 |
15. 1 Sampler framed 17x12½" Houses, trees, A.B.C.'s | 27.50 | NAPKIN RINGS Ivory type napkin ring, openwork 1vory type no designs but has, Miss Hutchinson 2.35
Wood with leaves & designs burned on

1 Wood, with band of leather that has leaves & scroll designs continuous 1.00 Wood, with band of leather that has leaves & scroll designs continuous . 1.50 wood, plain 1.25 Wood with raised design, butterfly, hat & leaves band at top & bottom 2.25 Wood with raised leaves continuous all around band. Reed type with bow . 1.35 Silver plate, with initial A.M.T. double band design 2.75 another same with M.E. Taylor 2.75

SON OF

- 1 silver plate, no mks. raised bands with scroll & flowers 3.30
 1 Silver plate, 2 ridge bands 2.75
 1 Silver plate small size, ripple design with medallion & initial F.M. slightly bent 1.00
 1 Silver plate, continuous band of flowers, med. & etc. small size needs resilvering 1 roory type, small & has initial W or M.
- M

 6 tortoise shell type, small siaz, each have one number in silver 4-5-6-7-8-9 set \$6.75. (No. 7 needs some repair but usable).

 1 Walnut napkin ring approx. 2"

 2 horn type napkin rings has light color mixed with dark. Name of Chamonix on each, top edge rough, each
- 1 Ivory with figure 21/4" H. (Napoleon?) 18.50 Birth and Baptismal Certificates from the Pennsylvania Dutch area. All are in German except as noted. All are colorful. Priced each
- coloriul. Priced each
 1. 1634" L. 14" W. Zew tiny tears in
 border, printed in English, birth
 date 1877, no baptismal date, many
 verses, angel with horn above, 2
 angels holding bird, wreath and
 1976 1 Cn ea. side, 2 birds on twigs
 beneath on each side, Bible in center below.
- 2. 16½" L. 13" W, few tiny tears in border, birth date and baptismal date 1857, many verses, 3 groups of saints holding crosses, clube, swords etcetera above, on left side man holding book and fisson, below him man sitting holding to the saint of the s
- Same description as No. 2, birth date 1850, baptismal date 1851. Same description as No. 2, birthdate and baptismal dates 1862.
- and baptismal dates 1862.

 Same description as No. 2, birth date 1837, baptismal date 1858.

 6. 1615/" L. 13" W. few tiny tears in border, age brown birth date and baptismal date 1830, angel holding horn and envelope above, womans figure on each side, left holding lyre and bird, right holding weath, below each figure two birds on twigs, in center flower and cornucopia and mushroom.

 7. Same as No. 6. except rough edges.
- musnroom.

 7. Same as No. 6, except rough edges, large piece off bottom left and smaller piece off top left, lyre in bottom in place of flower, colors vary some, birth date and baptismal date 1804.

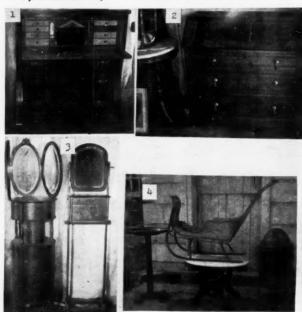
10c ea. for the following lists: Banks - Bells - Bennington - Blue Willow - Calendar Plates and Tiles - Carnival Glass - Clooks - Colored Glass - Copper, Brass and Pewter - Cruets and Syrups - Cut Glass - Firearms - Flow Blue - Haviland - Jewelry (Accessories and Fans) - Lamps - Lincoln and Political Items - Majolica - Milk and Opaque Glass - Miniature and Unusual Pitchers -

Musical Items - Nautical Items - Paperweights & Inkwells - Penny Glass Candy Containers - Shaving Mugs, Mustache C/S & Steins - Silverware - Store Signs (including Wooden Indians) - Tealeaf Lustre Ironstone China - Toothpick and Match Holders and Shoes - Toya and Games - White Ironstone and Semi-Porcelain.

All goods subject to prior sale. Shipping charges extra. Illinois orders subject to 31/2% sales tax.

Crating, when necessary, at cost.

GEARHART'S BARN Duncansville, Pa. Box 75, Route 2,



WANTED — INDIAN HEAD CENTS.

Closed on Sabbath

Closed or Sabbath

HI Folks: Visiting with Had today, I see a
white towel fastened to his screen door, I asked
him, why the towel on the door? He said
some one told him that it would keep the
files away, but now he says, I am getting lots of
flower boquets, but no customers; I said take the
crepe off the door. Cheerio.

flower boquets, but no customers; I said take the crepe off the door. Cheerio.

1. Picture No. 1 shows cherry Butlers desk, good original usable condition as found, top drawer has drop lid as picture shows, drawers, alcove, etc. extra secret concealed small drawers in alcove. Crated \$95.

2. No. 2-Walnut slant top drop lid secretary early one, three drawer tassie knob drawer pulls good usable :ndition as found, drawers and compartments inside crt. \$69.

3. No. 3-Left most unusual fine grain lovely dition as found 3 plate glass oval beveledge mirrors, four circular Drum cupboards crt. \$39. Right, original fine grain oak shaving mirror plate glass swing mirror drawers and cupboards good usable as is crated \$22.

4. No. 4-Unusual dished out shallow basin pine top candle stand 29" high, has hand threaded forged bolt, nut lock with ears, raises slotted 4" wood center stem if desired higher, H footed rare piece expertly refinished natural for the stem of the stered higher.

footed rare piece expertly refinished natural \$39. Baby sleigh, original decors, good usable \$39. Oval white marble coffee table, walnut wood lovely base, all expertly refinished crated \$65. Extreme right shows a fireplace 1700 circa Pie or plate warmer Lazy Susan inside half canopy, brass top knob turns shelves, door in canopy like cupboard. Queen Anne type, forged pad feet, extremely rare, \$49.

Collection of small bore early type American rifles, all at special low wholesale. Stevens 22 cal. lever action. A. \$8.50. Stevens 32 cal. lever action. B. \$0. Stevens 32 cal. lever action. original blueing C. \$11. Stevens 22 cal. lever action.

- Savage 22 cal. ring trigger guard bolt action.
 \$1.50.
 Savage 22 cal. fancy spurs type butt plate, lock screw on pull bolt missing.
 \$7.

- Hoband 22 cal. long or short unusual rare full double stock, bolt action. O. \$9.
 Stevens 22 cal. Ring trigger guard. P. \$7.
 Hopkins & Allen 22 cal. breech thumb pull Q. \$7.
- 21. Hopkins & Allen 22 cal. breech thumb pull Q. \$7.

 Small collection of Ky. Rifles and early Frontier pistols, all at special low wholesale prices.

 22. Extra leng Ky. rifle 55" over all long full pronounced tiger stripe maple wood stock to muzdle end 60 cal. half oct. and half round bbi. formerly a flint lock early rifle scrolled trigger guard, brass mount, ram rod, good shooting original as found. It was shooting original as found. Wery thin silver no harm on fore stock. \$75.

 23. Extra long Ky. rifle 55" overall long full tiger stripe maple stock to muzzle end, perfect stock profuse tiger stripeing 55 cal. half round half oct. bbi. fancy scrolled brass trigger guard, formerly a early fille lock rifle, now percussion. brass mounts. \$80. mal good shooting as found nam rod efc.

 24. Extra long Ky. rifle 57" over all long full
- \$80. Extra long Ky, rifle 57" over all long full outstanding tiger stripe maple stock to muzzle end octagonal bbl. 42 cal., large brass scrolled trigger guard, brass mounts, perfect stock original good shooting percussion as found, \$85.

- mickie worn off, a good usable pistol, walnut strips, \$45.

 28. Colt 45 cal. 6 shot. 10" overall long matching numbers, walnut grips good tight shooting cond. blueing worn off, \$65.

 29. Merwin Hulbert 45 cal. 6 shot single action, pearl grips, 12" overall long, good tight shooting cond. nickel plating worn off, \$60.

 30. Merwin Hulbert 12" overall long one rubber grip missing, 6 shot 45 cal. most of nickel plating original, good tight shooting, single action, \$45.

 31. Merwin Hulbert 12" overall, 6 shot 45 cal. single action, nickel worn, slide at cartridge gard missing, good tight shooting condition.

- \$35.

 2. Protector, lovely nickel plated 32 cal. 7" long, 5 shot single action, bird head rubber grips almost new cond. \$10.

 3. New, never firei dated 1878 door Jam alarm pistol shoots 22 cal. shorts or blanks, \$15.

 4. Civil War long cavairy saber brass scrolled handle needs one strand brazed, these are rare very hard to find has scabbard, \$15.

 5. Two elaborate Knights Templar swords extra fancy engraving, scabbards, etc., original cost \$75 to \$100 each, \$18 each both for \$29.

- 37. Pair 24" long early police maces \$3 each, both for \$4.50.

 38. Two 8 gauge army flare pistols \$9 each, both for \$13.

 39. Six celluloid lapel campaign badges. Bryan, McKiniey, Teddy R., Taft, Harding, F.D.R. each \$1.50, all \$5.

 40. Have 10 celluloid badges, wisecracks on each, all different 50c each, circa 1896, all \$3.

 11. Have 23 celluloid badges flags of nations, cigarette premiums, 25c each circa 1900, all \$5. Lovely sampler fine condition 1863 date verse, makers name made in Carlisle, Pa. 9x18" has A.B.C. and numerals other lovely details. \$7.50.
- PROOF COINS

 43. Ten sets 1961, Proof coins
 \$28.50

 44. 20 sets 1961, Proof coins
 55.00

 45. 50 sets 1961, Proof coins
 132.50

 46. 100 sets 1961, Proof coins
 255.00
- 46. 100 sets 1961, Proof coins 255.00

 Br. Uncirculated Coins

 7. 1856 Denver 50c roll cents 3.75

 48. 1957 Denver 50c roll cents 2.75

 49. 1956 Phila. 50c roll cents 3.00

 1957 Phila. 50c roll cents 3.25

 50. 1958 Phila. 50c roll cents 3.25

 50. 1958 Phila. 50c roll cents 1.10

 51. 1959 Phila. 50c roll cents 1.10

 52. 1960 Denver 50c cent date rolls 5.50

 53. 1961 Denver 50c roll cents 9.50

 54. 1961 Phila. 50c roll cents 9.50

 54. 1961 Phila. 50c roll cents 9.50
- - Have a few more solid gold Calif. dollars. Bear and sunrise one side, kn head on obverso unc. and ea. \$9.50.
- head on obverse une. and ea. \$9.50.

 PROOF COINS
 62, 1961 Proof set here now set
 1959 Proof sets
 64, 1958 Proof sets
 65, 1957 Proof sets
 66, 1956 Proof sets
 67, Ten Liberty Head dif. dates nickels fair to good
 68. Five pkgs. 10 each dif. dates Lib. Hd. nickels all
 69. Five Civil War token cents all dif., fine, all

- 9.00
- all
 70. Five dif. dates large cents, fine cond.
 71. Five dif. dates 3c coins U.S. large type,
 all 4.50 5.00
- all

 Gold U.S. 1852 dollar has hole in it

 Gold U.S. 1852 dollar has hole in it

 dates and large dates Ten cent, 4 coins,
 window cards

 4. 1960 small date Denver 50c. Br. Unc.
 rolls
- 75. 10 different date Indian head cents fair
- rolls

 75. 10 different date Indian head cents fair to good

 76. Nice violin ready to play, no case no bow, old one, some one carved a Gargoyle head added this to scroll end. \$10.

 77. Valuable Violin GIOVAN-PAOLA MAGGINI BERECTIO 16/— (missing numerals) which is the state of the second case looks like coffin, very old, Bow has no hair, label in fly holo looks dod and authentic, case also would suggest age and quality will sell at buyers risk no return on this, \$35.

 78. Another old Violin, bridge, and 3 keys an bow missing, also hard rubber string arm missing, scroll arm and body perfect. Stradivarious label inside different from late reproductions, lovely early wood case is veneered with roewood brass locks, etc. You risk no exchange, case worth what we sake \$35.

 79. Stradivence case worth what we sake \$35.

 79. Stradivence case worth what we carry but we would not guarantee this Violin to be as old as the two above, lovely one, \$20.

 80. Two nice Guitars one inlaid with fancy satin

- play Violin nice, original leatherette case early but we would not guarantee this Violin to be as old as the two above, lovely one, \$20.

 80. Two nice Guitars one inlaid with fancy satin wood and pearl dots, 2 strings missing, \$20. One nice mahogany with pearl dots, needs slight glue job at back edge some strings missing, \$10, both for \$25.

 81. Lovely colorful 2 tune early musical album nice paying common the pearly colorful 2 tune early musical album nice paying common to the pearly colorful 2 tune early musical album nice paying common to the pearly colorful 2 tune early musical album nice paying common to the pearly colorful 2 tune early musical album nice paying common to the pearly colorful 2 tune early musical album nice paying color at the pearly strings of the strings of the strings of the pearly strings of the strings of the pearly color and the pe

There must be something at Lindeman's to enrich and delight you! If you don't see it here, just ask and we'll write you!

LIMERIQUE

The contest was really a spinner, Drawing amateur, pro & beginner, Our thanks to each one Who joined in the fun And hearty congrats to the winner: Mrs. Robert D. Eckel Loudonville, New York

Mrs. Robert D. Eckel Loudonville, New York

It's circus time, so we offer a job lot of Schoenhuttery: Monkey, two Clowns and Tramp, need restringing, original clothes, \$16.75.

And, in the Carnival spirit, how about our rare purple 8¾" bowl with Triple-Dolphin standard, 3¾" overall height, high iridescence, \$25.* Also a rare 6½" purple grape (N) low-footed dish, back edge turned up, with attached metal leaf-garland handle, \$12.

If your little dollie is ill, don't send for the doctor. Just place her on our Miniature hand-painted china bed pan, decorated with pink roses and green leaves on pastel background, signed "T.T." by the artist - which is a near miss, \$5.75.

And if she refuses to convalesce, shoot her with a CAP SHOOTER: Lightning Express, \$35. Double-barrel shooter, each barrel fires separately (1880), \$18.75. Unique Circular Turret shooter, similar to machine gun (May 28, 1878), \$22.50. Unusually fine conventional shooters, 2 at \$4.50 each.

Scarcities in Commemorative China: "At Richmond Virginia" (Jackson), historical Staffordshire (1840) black transfer 7" plate, two small nips on rim, so just \$5.75. "General Lee on his famous horse "Traveler," sepia transfer 7" plate commemorating Confederate Reunion, Chattanooga, Tenn., May, 1913, \$9.50.

A cheese by any other name would smell - unless it is ensconced in our 8x9" slant-top Shield-shaped covered Cheese Dish decorated with pink poppies and white daisies to give it an old-fashioned charm at an old-fashioned charm at an old-fashioned price, \$9.75.*

Handsome 13x17" Beef Platter (Wedgwood & Co., England), slate-blue transfer of cattle at watering hole, ornate border with cattle in medallions, \$35.*

Iron match safe, hinged cover with embossed Hunting Dog in field, pointing. "Pat Jan. 21, 1862," \$9.75.

Extraordinarily fine pair of early Brass

Phone GArden 2-4402 Shop located at 121 S. Main St. ____

Candlesticks, 9%," tall, push-ups, octagon base, graceful and interesting, not polished, \$27.50.*

Opaque Cream Grape goblet (Lee 177), \$8.50. Matching cream pitcher (Kamm 7, 42), \$17.50.

Fine, Old American Milk Glass

Roman Cross (Belknap 213) covered butter, \$18.50; 3½" sq. footed sauce, \$4.75.
Covered stein, three scenes, the Gnome Bowl and Bar, \$8.75.
Rare Dog-head Double Inkwell, original paint, metal frame with pen-rack, \$22.50.*

Blue double egg cup, \$4.75. Blue double egg cup, \$4.75.
Unique 7½" plate, embossed daisies around pierced rim, \$6.75.
Four 3% x5" shell-shaped berry dishes on three feet, \$3 each,
Lacy-edge Indian (Belknap 8) plate, \$12.50.

Fine, Old American Colored Glass

Fine, Old American Colored Glass
Green Shell and Jewel tumbler, \$8.
Blue Shell & Jewel tumbler, \$8.75.
Amber Dog 54," covered dish, top & base numbered, \$18.50.
Green Croesus footed sauce, gold trim, \$5.75.
Amber Rooster salt (Lee 186), no top, \$22.50.

\$22,50.
Blue Dolphin match holder (Lee 186),
\$14.75.
Blue Bible-card holder with embossed
Cross & Crown, \$13.50.
Amber Coal Bucket (Lee Vic. 105, No.
7), \$9.75.
Blue D&B Sandal (L.V. 204), \$11.50.
Apple-green Deer & Pine Tree 3½" mug,
\$13.75. Emerald-green Feather spooner,
\$7.50.



MIDDLETOWN, OHIO P. O. BOX 489

Amethyst Leaf Medallion creamer, gold, \$19.75. Amber Cathedral 4" scallopedtop flat sauce, \$5.50. Vaseline Barred Forget-me-not 614X9" (plus handles) deep oval dish, \$9.75. Vaseline Match Safe Wall Pocket, (L.V. 104, No. 19), \$13.75. Amber Owl-in-Stump toothpick holder (L.V. 105, No. 6), \$18.75. Green Beaded Grape 412" sq. flat sauce, porringer handle, \$9.75.

Fine, Old American Pattern Glass

portinger handle, \$9.75.

Fine, Old American Pattern Glass
Actress "Love's request is pickles" relish dish, \$8.75.

Ac. ress 10" cakestand on high standard, \$20. Apollo (etched) 34," footed sauce dishes, 4 at \$3 each. Banded Buckle 37," wine, \$7.50.

Barley wheelbarrow salt, \$6.75. Bellflower footed tumbler, \$18.75.

Bleeding Heart spooner, \$4.75. Bleeding Heart creamer (molded handle), \$12.

Bleeding Heart \$900ner, \$4.75. Bleeding Heart \$100 ya.10" banana stand on standard, 9" tall, \$25.

Cathedral tumbler, \$18.70" deep oval dish, \$1.0.

Cathedral tumbler, \$4.50 Curtain (Lee \$3) salt & pepper shakers, \$8.75 pr.

Cut Log 7" sq. covered honey dish, \$14.50.

Dakota (etched fern & berry) tumblers, \$ at \$5.75 each.

Frog-holding-flower toothpick holder, \$12.50.

Grape Wall Pocket (L.V. 104, No. 16) hanging match safe, \$10.

Hairbrush (Greentown) novelty dish, \$9.75. Horseshoe 6½x10" oval covered oilsh, \$2.5 Horseshoe 8" covered compote on high standard, \$17.50. Horseshoe 6" flat vegetable dish, 1½" deep, \$8.75.

Mascotte (etched) 9½" fruit basket with metal handle, 6¼" fall, \$13.75.

Moon & Star 4½x8" oval relish, \$4.50.

Panelled Cherry (Kamm 5, \$3) 4½" dessert dishes, ruby cherries and bright gold trim, set of 6 for \$17.50.

Panelled Forget-me-not 7x11½" tray, \$8.75.

Panelled Forget-me-not 7x11½" tray, \$8.75.
Roman Rosette 8½" relish dish, pointed ends, \$6.75.
Star Rosetted ("A Good Mother Makes A Happy Hovel—oops, we mean Home") 11" motto plate, \$9.75.
Thistle (Lee 140) cream pitcher, applied & crimped handle, \$12.50.
Thistle 8½" tapered-end relish dish, same pattern, \$3.75.

*—Snapshot, 25c Add \$1 for shipping, excess refunded

CLINTON ANTIQUES SHOP Clinton, N. J. 46 Center St.

MRS. LOUISE MASTEANGEL

HANGING-LAMP SHADE, milk glass, 14" dia, scenes on side, w. fancy brass collar, mice, \$9, w. Hale-louist and the side of the s MRS. LOUISE MASTRANGEL

MILLER'S ANTIQUES UNUSUAL

310 W. 8th. (Tel. 143 or 773) Route No. 27, Paris, Kentucky

ATTERN GLASS—Guaranteed Old
Bearded Head W. Pitcher, K7-64 9.50
ACTRESS Spoonholder 10.00
Chain W.Star Cake Plate, 9½", on Hi.
Std. K8-12 6.50
Dalsies in Oval Panels Cruet, Mz.2467 5.00
Dewdrop in Points Goblet, K3-13 6.00
FROSTED LION COV. COMPOTE. 8", Hi.
Std., sl. damage llon's nose on lid 15.00
Hummingbird Spoonholder, M21032 7.50
Lacy Dalsy Creamer, K2-73 6.50
COLLECTOR'S ITEM IN LACY DAISY,
Child's doll house set, berry bowl & 7
dishes, set 10.10 (Cake Stand, 10)2",
Trosted Lase & hand 10.5",
Trosted Lase & hand 10.5",
Two Band open sugar
Two Band open sugar
Two Band oreamer, tiny rough spot edge 2.50
WESTWARD HO water pitcher
Wheat & Barley cov. compote, 8", 12½"
t., K1-41
Horseshoe flat sauce, 4½", K1-66 3.00 white the same seach of \$ control word bird book end, 2 rts., each nusual Tea Leat bone dishes. A. Meakin, 4x552', 4, each white your wants. Trans. extra.

Please mention Hobbies when replying to advertisements



DON WILLIAMS

1039 West Williams Ottumwa, Iowa

Phone MU 2-6112 (Mail order or appointment only)

(Mail order or appointment only)

Choice Art Glass

BRIDES BASKET, rare motifed glass bowl, gold rim, blue enamelled flower hand, exquisitely detailed deer over log frame, 16 inches high, \$145.

WAYECREST (signed) stationery holder, puffed pattern with enamelled violeta, gold rim, \$47.50.

ROYAL FLEMISH bowl, colored satin sections separated with raised gold lines, 12½ inches in diameter, signed, mum pattern, Revi, page 78, \$245.

BURMESE vase, lemon yellow to delicate pink, heavy enamel daisies, identical pattern as pitcher, Revi, page 50, \$175.

BURMESE vase in finest coloration I've ever seen, extremely deep rose top, bottom has streaks of pink in yellow, green ribbing shows when held to light, silver foot, ivy vine and leaf decor, superb, \$175.

FREENCH CAMEO, signed Daum, bleeding hearts and leaves around sides on frosted white background, footed, finest carving, \$55.

Other more and less expensive selections of the above glass types and most shown in Lee's and Revi's books. Add \$1.50 postage to each of the above.

AT THE SIGN OF THE TEAKETTLE

Write wants. Stamps please. Shipping extra.

EDDY'S

WHOLESALE ANTIQUES Holmes, New York

(OUR 33rd YEAR)

Send \$1 (deductible from purchase) for 18 page list priced to allow for good mark up. All items below and hundreds of others listed and priced on this new list. 5 day return privilege. Items sent Exp. charges collect. Per orders must include money for same. Photos 25c each. Furniture in rough as described. Stamp for reply and with order please.

reply and with order please.

VICTORIAN FURNITURE

1.5 matched wal. side chairs, need new cane seats

2. Pr. with short arms, can be used with No. 1, need seats \$17 or No. 1 and No. 50.00

3. Odd maple rose carves side chair — 6.50

4. Standing type Shaving stand, nice one 55.00

5. Single size washstands with and with-cut marble tops.

6. Pine or soft wood tables, center type bases each

7. Walnut lamp tables, ornate with shelves, scalloped tops, each

8. Corner hanging whatnot, very lacy. 28" tall

8. 50

MISC. ITEMS

MISC. ITEMS

9. Lazy Susan type SL. PL. CASTER
SETS, 4, 5 and 6 bottle styles mostly
incomplete, from

10. White Carnival glass electric light shades
\$2.50 ea. Colored cameo type, each

11. 12. 4½° square SHELL & TASSEL
handled sauce dishes, each

22. Spoons, early shape set

12. Pr. Vet. blown glass ruffled top vases

13. Pr. Vet. blown glass ruffled top vases

14' tall, scrapbook portraits on inside, pair 3.50 2.50

50. Nest of 3 square Dresden BLUE ONION bowls, set 37. Large very choice English BRASS SCALES 35.00 collection of old fans, see our monthly list.

Please send check or money order.

206 West 8th St. Hutchinson, Kansas MOhawk 5-4784

·	
	erry pitcher and 2 tumblers
3 par	t Relish Dish - pink/blue flowers
	ing M.G. rooster
	lue Mustard pot, pewter too, Sl. imp.
1 100	d 3" Corn pitchers \$7.75 and
6 brn	. Sitka Soup plates, as new
Ref.	wood masher for funnel
	Tin Rabbit Mold
	pitcher, Pig as Chef. Wee chip
01/12	product, Fig as Chel. wee chip
9.75	Fruit plate, Bikberries/Firs. Fine
Meiss	en Forgetmenot perforate; spoon
	salt/P Lady's heads, pew/T lg. ch.
Danne	March and Carl And Other

FIGHT INFLATION AND LIVE WITH BEAUTY

AND LIVE WITH BEAUTY
You accomplish both of these purposes when you buy the exquisitely brilliant pleces of old American cut glass offered in our lists issued approximately twice each month. We have the largest and finest stock to be found anywhere.

Also a general line of antiques including china, art glass, French cameo glass, brass, silver, etc. Sample list for self-addressed stamped envelope or \$1 for three months.

DOROTHY T. PEARSON 417 East 5th St.

Brooklyn 18, N. Y. WANTED! Old Glass Catalogs tfc

That Old Oil Lamp CAN BE MADE TO GLOW AGAIN BY ELECTRIFYING WITH A . . .



GYRO CONVERTER No. 2 (11/8 screw opening)

QUEEN Converter

BRIGHT BRASS WITH ORIGINAL STYLE WICK KEY. No. 1 (%)

Gyro PRINCESS

Companion to the QUEEN. EACH, POSTPAID \$2.25

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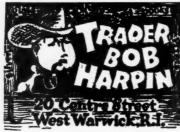
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POCKET MATCH BOX, shaped like long change purse with clasp. Mckled appears with clasp. Mckled appears with clasp. Mckled appears with clasp. Staped like long the with clasp. Mckled appears with

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Has aiarm attachment tall. Mirror in base of door. Has its weights & pendulum. Not running. Finish good—
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1.	Cut	glass	sugar	&	crear	ner.	heavy,	bril-	
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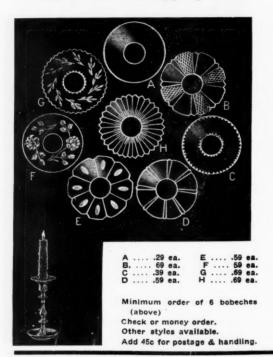
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- 3. 14½x10" rural cottage & creek, oll on wood panel nice prim. \$7.50 * Oll on canvas. Mt. Tacoma, Wash. Terr. & Indian encamp. A. W. Clarke 1890, 22x18½" unframed well done. \$18.50.
- Huge hand forged bear trap toothed jaws no pan. \$12. * Another later complete \$12. * 46½" hand forged double spring trap \$3.50.
- 5. Genuine (10-12" \$5. Genuine early powder horns 8-9" \$4.50 each: 10-12" \$5.50 each. * 1312" horn 1783 date & initials \$9.50. * One lot 3 copper powder flasks, one zinc with running hare, large 91½" shot flask with embossed quail, and brass measure, lot of 5 all have minor defects, 2 need springs, \$27. * Hill-billy shot pouch cloth, wood spout 50c.
- 6. Bronze bell word handle has small chip 61/2" \$3.50. "Old cow bells \$1.25 each.
- Plain cast iron hinged bracket lam merc. reflec. glass founts and chimn each.
- 8. Brass wall bracket lamps with hinge and joint in arm, milk glass fount with thistle decoration and chimney \$12. 8" clear glass bed lamp block and fan \$6.50 " Same plain glass \$3.50. " Nickel plate! Rayo lamp with old green overlay shade \$11.50.
- 9. Ornate solid brass frame parlor hanging lamps with prisms, nice flower shades and clear founts with moulded design, cleaned, but need pollshing not elec., extra nice ones, \$37.50.
- Same to dealers in quantities, 2 or more lamps, solid brass frames complete less prisms. \$29. 10. Same to
- 31" hanging store lamp, milk glass 14" shade, brass fount, wire frame with fancy cast iron mounts and crown. \$16.
- 12. Pair 7½" heavy turned brass candlesticks, \$6.50. * Fine 6½" iron hogscrape candlestick, \$3.50.
- 13. Fine extra heavy walnut rustic frame takes 165%"x213%", \$5.50. * Another 712"x614", \$1.50. * Extra nice deep walnut frame takes 1912"x 2714", 314" wide, \$6.50.
- Footed rosewood spoolholder with pin cushion on top and drawer below 7½" high fine \$6.50.
- 15. Tiny qt. size gray granite tea kettle fine \$2.50. * Same qt. measure few small nicks, \$1.25. * Heavy cast iron tea Kettle, \$4.50.
- Lot of 7 wooden items, maple rolling pin. butter paddles & mashers, \$5.
- 17. Vic. kitchen clocks fancy oak cases, whole-sale to dealers, complete and sound; need re-rin, etc. \$7.50 ea. Solid brass 10½ New Haven clock fancy dial supported by figure of child, needs ad. \$6.50. 9 high tiny rosewood manile clock oct. dial. runs, not striking, Seth Thomas, \$8.50.
- Pair fancy cast iron filigree shelf brackets 7"x9", \$3.50.
- 19. Very heavy perc. smooth bore 80 cal. gun half oct. bbl. 27½" long. Needs lock, butt plate & ramrod, as is \$5.50. Double bbl. perc. shotgun fine grade needs lots of cleaning, one spring broke, no ramrod as is \$8.50.
- 20. 13"x9" tin strong box black and gold stripes fine, no key \$3.50. * Nest of spice boxes round covered can 7 b.xes inside black and gold letters \$3.50. * "Yrx12" brass goop for scales \$2. * Tin dinner horn \$1.25.
- 21. Lot of 10 cast iron wall lamp brackets from small to heavy ornate, all lack hinge lot \$10.
- small to heavy ornate, all lack hinge lot \$10.

 22. Pair chrome plated brass headlights for 1928 LaSalle, with cross bar and mounts few age checks on rims as sisual, otherwise perfect, \$10. ** Lower section early Mod. T touring windshield tubular iron frame, \$4.50. ** 1914 brass Mod. T radiator, fine \$35. ** All parts for 1926 Mod. T's and some older; except fenders and body parts. Also early 4 cylinder motor Chevrolet parts (write), ** 715" blue flower vase cane & flower pattern with holder, \$7.50.
- 23. Carnival Glass Dark blue water set, fine purple bronze luster with nice enamel flower decor. 6 tumblers, one has chip inside; set \$30. Large "N" peacock at fountain punch bowl on standard, orange, \$20. "10" 3-footed bowl, same \$12.50. " Large very ornate heavy "cut" punch bowl on standard 6 matching cups, orange, set \$22.50. "N. purple 3-footed (Continued in column 2)

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Brookston.

Brookston, "The Blue Bir Gladsto

11½x7½" atfractively framed hand-painted picture of lovely old-fashioned girl holding bouquer of black-eyed Susans, signed by Allec Lulla Fidler, dated 1912, soft, beautiful colors, \$15. Very fine condition 13x15' walnut Shadow frame with one-inch-wide decorated gold inlay strip and darker wood strips, with a hand-painting on slik in colors as though dome yesterday, dated 48 colors with a nest of bird's eggs. Both frame and picture so very attractive, \$15. A most perfect and lovely tureen, 10½" from handle to handle, bearing the English Registry mark. Blue and white English onion Meissen, and ornate flower finial on cover. Made by the Furnival Co., whose mark is the slave ship with its low side-oars. \$18.50. 9" Dia. serving plate to match. \$3.75. Sola Gold Tree of Life Butiermilk goblet. Very pretty, \$173 glass, Satin Cosmos, polished intaglio leaves. branches, intaglio Star base, sugar and creamer, \$9.50. Perfect cut glass side-handled napple with Satin butterfly and flowers, polished intaglio leaves, a lovely large nappie, \$9.50.

A 7" Dia. White Carnival bow (light blue, pink, green iridescence). Stippled and raised design. Choice, \$5.75. Perfect od shaving mus. Gold rim base, top. Wild flowers in colors. Perfect. \$4.25.

4 Booth Staffordshire, registered soups, all perfect, \$6. Very pretty 84" H.P. Bavarian plate. \$4" yellow yel

4 Booth Stafforishire, registered soups, all perfect, 86.
Very pretty 814" H.P. Bavarlan plate. ½" yellow rim, one-inch light green inside this with sprays of large white dalsies with yellow centers. Then pastel shading, \$3.25.
Blue Bok o'd goblet. Utility knob stem. Plate 169, \$3.50.

sprays of large white dashes with yellow centers. Then pastel shading, \$3.26.
Blue B ok of goblet. Utility knob stem. Plate 15.51.
Blue B ok of goblet. Utility knob stem. Plate 15.52.
Blue B ok of goblet. Utility knob stem. Plate 15.52.
Blue B ok of goblet. Utility knob stem. Plate 15.52.
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Blue B ok of goblet. Blue B ok of goblet in the stem of goblet. The stem of goblet. The stem of goblet. The lovely both the fits down into a shaped frame for it. An exquisite gift stem of goblet. The for it. An exquisite gift stem of goblet. The for it. An exquisite gift stem of goblet. The for it. An exquisite gift stem of goblet. The goblet. The for it. An exquisite gift stem of goblet. The peper. (Antiquated coil on top) \$5.75.
Blue B of goblet. Stem of goblet. St

miniature white ironstone vases, attractive

Pair miniature white ironstone vasies, attractive shape, \$3.75.
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Silver napkin rings: Bug \$3. pneasant, \$3. Lion,
tail makes handle, \$3.75.

Six Alvin dainty Sterang soup spoons, \$9.50.

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weight and design, \$12.

National Eureka toothpick, clear, \$3.25.

National Eureka toothpick, clear, \$3.25.

National Eureka toothpick, clear, \$12.

National Eureka most beautiful water pitcher
in clear, \$15.

National Eureka touthpick, Colorado green, Fare, \$12.

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Lovely large tray which goes very well with 1, 315.
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- 4. 3 Tiffany liquors, gold irr. pinched sides, signed.
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 28. Small pair BRASS TOP TONGS. Early. 16½" long. Good condition. \$6.50.

 16½" long. Handle Inside a rope to the condition of the missing an extra cover etc. \$220 lameter \$34". Tong. And the condition of the condition

- Abb. 1910.

 Abb. 1910.

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 Standing position. 2x115". \$4.50.

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Santa Barbara, Calif.

Early American Inn Restoration at Norwich, Conn.

By B. H. LEFFINGWELL

At the outbreak of the American Revolution only 12 cities in the entire 13 Colonies had a population of 5,000 or more. Norwich, Conn., was one of these.

In the first 100 years after its founding, the hard work, ingenuity, and trials of the settlers combined to make Norwich a prosperous community. On it General Washington relied heavily for supplies and provisions during the war.

The Leffingwell Inn now restored and open to the public, was originally built by Stephen Backus as a house, about 18x22 feet. It was acquired in 1701 by Ensign Thomas Leffingwell, who was granted permission "to keep a publique house of entertainment for strangers."

Later, title to the house passed

Later, title to the house passed to Colonel Christopher Leffingwell. He eventually became a top aide of General Washington during the Re-

volutionary war.

At the start of the war, Christopher Leffingwell was commissioned a captain of infantry, and later attained the rank of colonel. General Washington's visits under Col. Lef-

fingwell's roof then began, when many important matters of supplies for the army, and strategy for the campaign had to be worked out. The Inn remained in the Leffing-

The Inn remained in the Leffingwell family for three generations. It then passed to the Huntington descendants, who sold the building in 1943

in 1943.

The Inn was slated for demolition in 1957 to make way for a highway ramp to serve the new Connecticut Turnpike running to Providence, R. I. Local interest was aroused however, and efforts were exerted by Philip A. Johnson, president of the Society of the Founders of Norwich and other influential people.

wich, and other influential people.
Governor Abraham Ribicoff and former State Highway Commissioner Newman E. Argraves, cooperated to make possible the Inn's purchase by the State Highway Department. It was then deeded to the Society with the stipulation that the landmark be preserved by the Society as an historic site.

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This developed into a \$100,000 project. In July of 1957, the task of moving the Inn from its location at 344 Washington Street, some 200 feet northerly to its present site was begun. Much preliminary study was done to determine and eventually take out additions and changes which had been made in the building.

Some additions had been put on about 1725. Rooms were added and paneling installed about 1760. Old layers of paint were carefully removed to be later copied. Handmade moldings and panelings were made to restore it to its Colonial aspect.

Under the direction of John J. Stone, of Stonington, a master carpenter, each room eventually was returned to its original appearance. Many coats of paint were removed to reveal the original color. Windows and moldings were cut to replace the originals.

The kitchen is now set up as it might have been during Colonel Lef-fingwell's lifetime. It is furnished with an 18th century flintlock musket, some Danforth pewter plates, fireplace wall paneling, an X-stretcher table, splint seat early three-splat back chairs, a spinning wheel, churn, and a yarn winder. All are offset by the long mantel and the fireplace which was the center of activity and home life in Colonial days. (Photo 1.)

Also on the first floor is the "tavern room." It evolved from the original little 18x22 foot house. Signs of a 1760 redecoration project, including the paneling, are shown.

A rear room, known as the George Washington Parlor, has been authen-





1. Top

Kitchen—now set up as it might have been during Colonel Leffingwell's lifetime.

—Photo by Louis H. Frohman, Bronxville, N. Y.

2. Bottom

. Upper chamber of the original dwelling.
—Photo by Lacy's Engraving Co., New London, Conn.

tically furnished by Mr. and Mrs. Howard Brown of Norwich. Tradition has it that General Washington breakfasted here on April 8, 1776, with Colonel Leffingwell; also many other times.

This was probably the "common room" or public room, which served weary travelers. The wooden shutweary travelers. The wooden shut-ters on the windows are original, dating from 1730. The town of Norwich has tales of Indian raids, and, later on, of Indian friendship. The diagonal style of the doors lead-ing to this room are rarely seen. The second floor contains the up-

per chamber (photo 2) of the original dwelling. It is said to be the most interesting room for antiquarians. Triple mullioned windows and molded corner posts are items

of interest.

The basement has been set up as a display area where many objects of early times, especially the early days of Norwich, may be viewed. Photo 3 shows the Inn before it was moved and renovation started.

Photo 4 shows it as it was opened to the public, beautifully restored and furnished, through loans and and furnished, through loans and purchases, and the efforts of many citizens. The furnishings committee,

citizens. The furnishings committee, headed by Mr. and Mrs. Frederick P. Albertine, received the donation of Christopher Leffingwell's cane from Thomas Leffingwell Shipman, Santa Fe, N. Mex., and turned it over to the Inn for permanent dis-

Also in August, 1960, a public exhibition of Colonial silver by silversmiths of Norwich and nearby towns, mostly from the collection of Philip Hammerslough, was held at the Inn.

An entire article could be devoted to this little-known phase of Connecticut silversmithing. Porringers; spoons, both large and small; ladles; a basting spoon; sugar tongs; and a cream jug, all made in or near Norwich, were among the highlights

of the exhibit.

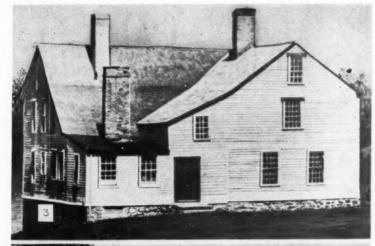
After the Revolution, Christopher Leffingwell opened a stocking factory, and a pottery. He had begun paper-making in 1766. He later operated a chocolate mill, a fulling mill (shrinking, dying cloth), a clothier's

shop, and a drying house.

After the Civil war, and the coming of the railroad, the town settled down to become a quiet, isolated village. Thus many of the old houses escaped destruction and remain to-

day, lovingly preserved and occupied by their proud owners. The committee endeavored to uncover and preserve all original wood cover and preserve all original wood ceiling beams, the sliding wooden shutters which protected the windows in time of Indian forays, and the handsome wainscoting in all rooms where it existed. One room is paneled on all four sides and has been referred to as one of the choice examples of paneling in all New England.

The bedroom which General Washington used to occupy is on the second floor. All rooms are even-tually to be furnished with authentic





3. Top Historic Leffingwell Inn before it was moved and renovation started, Norwich, Conn. 4 Bottom Leffingwell Inn as it was opened to the public, restored and furnished. -Photo by Louis H. Frohman, Bronxville, N. Y.

contemporary furniture and acces-

Loans and gifts to the Inn include an early onion-arm, ladder back chair; a 17th century brass bracket clock with striker, and one hand to tell the time; and a large gate-leg table, a part of the furnishing of the house when it was the home of some of the Huntington

Many workers and sponsors have given unselfishly of their energy and funds, looking to the time when the house would represent a com-pletely furnished Inn and home of the pre-Revolutionary period.

Information for this article has been furnished by Mr. Johnson, the New York Times, Norwich Bulletin, and other publicity issued by the Society of the Founders of Norwich.

The Inn will be open to the public. It serves as a fine example of "a patriotic shrine" and will be a constant reminder of our debt to our ancestors.

I REMEMBER male accessories Of the local well dressed swain, 'Twas a shining golden toothpick Hanging from a golden chain. -Spencer C. Ackerman (c)

"Freedom to Learn: Women's Education 1861-1921" is on view at the Rochester, N.Y., Museum of Arts and Sciences through September 30. One part of the display is concerned with styles of different periods with lifesize mannequins dressed in costumes which the co-ed of the day wore. Other displays tell the story of music, dramatics, sports and famous firsts: the first woman lawyer, Arabella Mansfield: the first woman surgeon, Dr. Mary Walker and the first woman doctor, Dr. Elizabeth Blackwell.

Mrs. Gladys Reid Holton, Curator of History, arranged the exhibit with objects from the museum's historic collections.

Collectors' Discs

By AIDA FAVIA-ARTSAY

It would take the combined strategies of both Figaros to equal the scheming many of us record col-lectors resorted to in order to acquire just one or two of the exclusive items literally crammed into the Ponselle, Martinelli, and De Luca long play sets issued by the Am-

erican Stereophonic Corporation.

When the listings from the glistening jackets flashed before my eyes. I remembered the arm and leg parted with for some of their contents, the trouble in finagling the prohibitive stuff from "somebody who knew somebody" — and an uncomfortable realization slowly dawned that some-where along the line I had cheerfully let myself be "took."



PONSELLE as Leonora in LA FORZA DEL DESTINO.

But then came the consoling thought that after all, in those "good old days" a copious windfall such as this could in no way be predicted, and I felt glad for all who can now easily and inexpensively acquire things which not too long ago were

easily and inexpensively acquire things which not too long ago were practically mirages.

ROSA PONSELLE: 35 Years of Recordings. Monaural 2-disc set, ASCO A-125. Record I, Side 1: Carmen-Seguidilla; Fedra-O divina Afrodite; Cavalleria Rusticana-Voi lo sapete; Otello-Ave Maria; Don Giovanni-Batti; Vestale-Tu che invoco; Norma-Casta Diva; Semiramide-Bel raggio.

Side 2: The Blue Danube (J. Strauss); Ouvre Ton Coeur (Bizet); El Morenito (Buzzi-Peccia); Clavelitos (Valverde); Carry Me Back to Old Virginny (Bland); The Old Refrain (Kreisler); The Big Brown Bear (Mana-Zucca); Trovatore-D'amor sull'ali; Africana-Figlio del sol. Record II, Side 3: Suor Angelica-Senzamamna; Der Tod und das Madchen (Schubert); se. . (Denza); Traume (Wagner); My Lovely Celia (Monro); Norgen (R. Strauss); Agnus Dei (Bizet); Nozze di Figaro-Voi che sapete. Side 4: Arleslana-Esser madre; Nur Wer die Sehnsucht Kennt (Tchalkow-sky): Psyche (Paladilhe); Tristesse (Chopin; Etude Op. 10, No. 3); Ave Maria (Luzzi); Ave Maria (Gandoval); Nana (Falla); Asturlana (Falla); Tre Giorni Son Che Nina (Clampi). One "in-the-know" will see at once that the Ponselle collection on A-125 is a genuine prize. While the few included commercial discs are

A-125 is a genuine prize. While the few included commercial discs are of but passing interest, in the un-published section we are treading on a gold field. Enough to say that for a mighty long time not many had even a chance to hear those record-

a mighty long time not many had even a chance to hear those recordings — particularly the ones made privately — and only some very lucky few were privileged to own jealously guarded copies.

GIOVANNI MARTINELLI: Diamond Jubilee-Golden Anniversary. Monaural 2-disc set, ASCO A-116. Record I, Side 1: Aida - Celeste Aida (1929); Marta-M'apparl (1929); Tosca-E lucevan le stelle (1929); Pagliacci-Vesti la glubba (1929); Africana-O paradiso (1929); Turandot-Nessun dorma (1929); Walkirla-Cede il verno (1958); Boheme-Che gelida manina (1912).

Side 2: Trovatore-Di quella pira (1929); Aida-Gia i sacerdoti adunansi (w. Jeanne Gordon) (1929); Serse-Ombra mai fu (1929); L'Ultima Canzone (Tosti) (1929); Otello-Ora e per sempre (1937); Carmen-La fleur (1929); Vaghissima Semblanza (Donaudy) (1948); Lohengrin-In fernem Land (1960).

Record II. Side 3: Juive-Dieu que ma voix (1929); Juive-Ta fille (w. Virgilio Lazzari) & Rachel, quand du Seigneur (1929); Tosca-Recondita armonia (1912); Parlami d'Amore, Mariu (Bixio) (1935). Side 4: Forza del Destino-Solenne in quest'ora (w. Gluseppe De Luca) (1948); I Mulattieri (Masini) (w. De Luca) (1948); I samson et Dalila-Vois ma misere (1950); Manon Lescaut-Guardate, pazzo son

Conducted by AIDA FAVIA-ARTSAY



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MARTINELLI as Enzo in LA GIOCONDA.

(1950); Manon Lescaut-Ah, Manon (1950); Mefistofele-Dai campi (1950); Madama Butterfly-Addio fiorito asil (1950); Tristan und Isolde-O Koenig (1950); Andrea Chenier-Si, ful soldato (1960).

The top attraction in the Martinelli A-116 are his 1929 unpublished.

No justification can be found for their rejection, including, as they do, some of the tenor's most exciting vocalizing from every point of view.

some of the tenor's most exciting vocalizing from every point of view. Among the other recordings stand out the duet from "Aida" with Jeanne Gordon, and the magnificent scene from "La Juive," part of which is the duet with Lazzari. The selections from "Lohengrin" and "Andrea Chenier" are also worthy of special notice, for they were recorded in 1960, when their interpreter was only 75 years young.

GIUSEFPE DE LUCA: Golden Jubilee Concert-Town Tall, November 7, 1947. Monaural ASCO A-124. Side 1: Mi Parto (Bottegari); Non Lo Diro Col Labbro Handel; Maledetto Sia l'Aspetto (Monteverdi); Sussurrate Intorno a Clori (Pasquini); Nozze di Figaro-Aprite un po' quegl'occhi; Dannazione di Fausta)C'era una volta, b) Su queste rose, o'Che fai tu qui.

Side 2: Non Nascondere il Segreto (Alfana); Serenata-Canti di Strapaese (Tocchi); Bergerette (Recli); C'Era Una Volta (Bizzelli); Nel Giardino (Santoliquido); Dodici! -Filastrocca (Tocchi); Traviata-Di Provenza; Encores: Ninna Nanna, Dolce Madonna, Marietta, Serenata Gelata.

The De Luca A-124 consists of the entire program of his Golden Jubilee Concert in 1947, at the New York Town Hall. This gala event will always be remembered with nos-



DE LUCA as Figaro in IL BARBIERE DI SIVIGLIA.

talgic fondness by all who had the good fortune to be present on that

unforgettable evening.

And now those who did not attend, and the younger generation as well, have the opportunity to hear the late baritone — then still vocally sound at 70 and more an artist than ever - as he celebrated the 50th anniversary of his luminous artistic career.

Though not immune from deficiencies, more or less serious, in sound and pitch, these three ASCO re-leases are important audio-documen-tations of the parabolic development of the great voices they represent. And this, of course, is in addition to the entertainment value of the disc.

For information on the above issues, please write directly to American Stereophonic Corporation, 17 West 60th Street, New York 23, New York.

-- 0 --IN THE MAIL

Dear Mrs. Artsay:

It is high time I wrote to tell you how greatly I have enjoyed your articles over the years. I particularly like your enthusiasm, and I think you and I must have the same favorite singers.

I notice you have published some corrections to your very fine Matzenauer discography, but I have one additional piece of information you may not have received. My Columbia catalog of 1926 gives the following

isting:
5005M Kiss Me, Love (Tosti) Margarete Matzenauer — Long, Long
Ago (Bayly) Hulda Lashanska.
This is not the coupling listed for
5005M in the discography. Could

Columbia have changed the coupling, while retaining the same number? don't have a copy of the record.

Please keep up the good work in HOBBIES. I'll be looking for-ward to each issue. With all good wishes,

Sincerely, Gilbert H. Boggs (Atlanta, Ga.)

P.S.—My greatest operatic listening experience (from the third row) n 1927: "La Gioconda" — with Pon-

selle, Homer, Gigli, Ruffo, and Pinza!

Dear Mr. Boggs:

Both you and Columbia are right; it is I who did not notice the different coupling. And it seems you are the only one who spotted the error; otherwise I would have heard about it.

But then, I was entitled to a bit of goofing, as my Matzenauer re-cord listing was whipped up in a record time of about two weeks after her LP was sent to me for review. And that is doing all right, considering that this kind of compilation takes months, often years - and I have yet to see one free from mis-

Thanks heaps for the kind words, Gilbert "Sherlock Holmes" Boggs, and be sure to always keep your keen-eyed interest.

-A. F.-A.

P.S.-My greatest operatic listening experience (from the second baling experience (from the second bal-cony, first row, right), on December 29, 1927: "La Gioconda" — with Ponselle, Homer, Gigli, Ruffo, and Pinza; Serafin conducting. One of my cherished possessions is a pro-gram of that rapturous evening at the Metropolitan. the Metropolitan.

Quite a coincidence we both heard the same breathtaking cast! Only I had a choice bird's-eye view of the stage - that is, when I hung of the stage — that is, when I hung half-way over the second balcony railing. It's a wonder I didn't land head first on somebody's lap in the orchestra, during those blissful moments when all things terrestrial ceased to exist and only the enchant ed make-believe world created by the five vocal giants on the stage mat-

(Continued on page 58)



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Elizabeth and William Wheeler

By JIM WALSH PART I

APPROVAL AND APPRECIATION FROM MR. AND MRS. WHEELER Cleveland, May 21, 1961

Dear Jim: It was very cheering to hear your voice this morning and that of Mr. Via. And again I marvel at how a fortuitous reading of an article in a magazine can set up a chain reaction—and what a pleasant one it is! . . We think you have done a fine job throughout, and we are very grateful to you . The second section of your, and our, story is staggering when one considers the amount of research involved, and again I say that the FBI missed a bet when they allowed you to slip through their fingers. . . Our family in Chagrin Falls read the two drafts of the story with vast interest and appreciation yesterday evening.

Cordially and sincerely,

Cordially and sincerely, the Wheelers, per William.

I. A Delightful Discovery

Like history, I sometimes repeat. More than once in the past, I have written that I never cease to be amazed at the unforeseeable fashion in which I eventually obtain information concerning pioneer recording artists about whom I have long

wanted to write. It's likely that I shall be heard to the same effect in future, for fate, coincidence, or whatever it is, never seems to tire of making me the beneficiary of its benevolent tricks.

My discovery of Elizabeth and William Wheeler is the latest example. Nearly all my life I have enjoyed and admired the recorded art of Mr. and Mrs. Wheeler, whom I consider the most successful husband-and-wife duet pair in the history of the phonograph. Never, however, could I come upon the information I needed to do them justice.

Occasionally there would be a glimmer of hope. During the 1944 presidential campaign, Life published an article saying the Republican nominee, Thomas E. Dewey, had studied singing at the University of Michigan in the early 1920's. Then the article mentioned that the head of the voice department of the University's School of Music at that time was a tenor. William Wheeler, and that his wife also was a member of the music faculty, I was sure they



must be the Elizabeth and William Wheeler who had made so many records from 1908, or thereabouts, to 1920

Immediately, I wrote to Governor Dewey, telling him why I was interested in Mr. and Mrs. Wheeler and asking if he could give me their address. Soon afterward I received a letter from Dewey's secretary, saying the Governor would be away from his office for some time, but my inquiry would be answered when he returned. Since it was not, I assume that the inquiry was misplaced somewhere.

I also wrote to Mr. Wheeler in care of the University of Michigan with a request for the letter to be forwarded. It apparently was not, for Mr. Wheeler didn't receive it. So I appeared to be checkmated.

But Fate, Destiny, or Kismet was genially biding its time. Last February, I published a HOBBIES article about the soprano, Elise Stevenson. Not having a conventional photograph of the lady, I submitted a group photo of the Victor Light Opera Company, of which Miss Stevenson had been a member. Elizabeth and William Wheeler also appeared in that picture. A HOBBIES reader in Cleveland, Ohio, whose name I didn't know but to whom I must always be grateful, saw the group photo and passed the magazine on to Mr. and Mrs. Wheeler.

Then came the exhilarating discovery that this richly gifted husband and wife were alive and active. One morning in March I opened my post office box and picked up an envel-ope postmarked Cleveland, with the return address of William Wheeler, 2472 Overlook Road.

My heart missed a couple of flips as I asked myself, "Can I be hearing from the William Wheeler?" A quick reading showed that indeed I could be. The warm tone of the letter convinced me that Fate was once more active in my behalf and that I must lose no time in obtaining information that would permit me to tell HOB-BIES readers all about the famous Wheelers.

The result has been a friendship that I consider one of the most delightful experiences of my many years of writing about recording artists. And publication of this article will mean a fulfillment of a cherished dream.

It will also serve, I hope, as an only slightly belated birthday tribute to Mr. and Mrs. Wheeler. I have written with more than "all deliberate speed," in the hope that it can begin in the August HOBBIES, only a few days after this remarkable husband and wife have both observed their birthdays.





From left to right

Elizabeth and William Wheeler celebrating their Golden Wedding in 1954, at the Cleveland, Ohio, Music School Settlement.
A typical pose of "Bess" and "Will" Wheeler as they look today.

-From the collection of the author

II. William Wheeler's Letter

Mr. Wheeler's memorable first letter to me was dated March 5, and

"Dear Mr. Walsh: A friend recently handed to us the February issue of HOBBIES containing your interesting and full account of Elise Stevenson and her Victor and other records. It was like reading a chapter from our own biography, as Mrs. Wheeler and I were very much involved in those early days of recording, both with the Victor Company, and also with Leeds and Catlin, Zonophone and Pathe—mostly with the Victor, however.

"We never knew Miss Stevenson personally, as she was slightly before our

"We never knew Miss Stevenson personally, as she was slightly before our time, but did know very intimately all the persons connected with her. Our contact with the Victor Company began somewhere around 1910, and lasted until 1919, when we moved to Ann Arbor, Mich., where I was head of the voice department at the University School of Music, and where Mrs. Wheeler also was on the faculty.

"We left there for Cleveland in 1924, and we have been here ever since, teaching singing, and singing around a good deal, as well as conducting choral groups. (As we celebrated our golden wedding anniversary six years ago, it soes without saying that we haven't sung in recent years.)

"It was interesting to see our faces on the third row of the Victor Light

goes without saying that we haven't sung in recent years.)

"It was interesting to see our faces on the third row of the Victor Light Opera Company picture which appeared in your article. We are much pleased when every so often someone says that he remembers our records very well—this after 40 years.

"We have many, but not all of our records, many of them from the time, years ago, when Victor discontinued many of their records, but gave us the opportunity of securing those that we wanted. Thank you for writing the article, thus reminding us of some bits of ancient history.

"Sincerely yours, the Wheelers, Elizabeth and William."

The letter was signed by Mr. Wheeler. Replying, I mentioned that my brother, Chad Walsh, who heads the English department and is poetin-residence at Beloit College in Wis-consin, attended Michigan for five years, but long after Mr. and Mrs. Wheeler were no longer there.

In his second letter, the tenor told me he was much interested in Chad's association with Beloit College, because he himself had been a student there and was graduated in 1900, "to give the gruesome details." He said he and Mrs. Wheeler would be happy to send me any information needed for compiling the HOBBIES

article which you are now reading.
As soon as I could spare the time, I prepared separate questionnaires for the husband and wife to fill in and return. Then, on a Sunday morning a few days later, I had a long distance telephone conversation with the singers who must have had one of the longest successful careers in all American musical history.

That was a genuine event for one who had so long admired them and felt as if they were old friends, even during the years when they had nev-er heard of me. (Mr. Wheeler began his second letter, "Dear Seems-likean-old-friend!")

r

The first voice I heard that Sunday morning was a lovely soprano which it was easy to recognize as Mrs. Wheeler's. She almost breathlessly explained that they had a busy morning ahead because they were



Elizabeth and William Wheeler and their son John, who was born in 1907, listening to one of their records.

arranging their apartment for a group meeting that afternoon. She remarked that they were both in their 80's.

When I replied that they certainly seemed to keep busy and active, she replied: "Oh, my dear, we stay so busy we hardly know what to do with ourselves!"

We talked a few moments about old recording days and she asked me if I had known her friend, the late Lucy Isabelle Marsh, who had been another of Victor's leading sopranos. I told her I had.

"Will wants to talk to you," she said

And then a familiar voice said, "Hello, Jim!"

I was almost taken aback, for I had played some of William Wheelers Pathé records two nights before and this voice was so like the singing tones I had listened to it might almost be coming from the record. It was the same clear lyric tenor and, as best one could judge from a 'phone conversation, was completely unchanged from what it had been when the records were made almost 45 years ago.

I complimented "Will," as I now take the liberty of calling him, on the fine preservation of his voice. He told me that my letter and questionnaires had been received the day before, and would be answered as soon as he and "Bess" could find time to sit down together and go over the questions.

I had suggested that they might like to talk into a tape recorder and discuss old times in a husband-andwifely way, but he said he'd rather

use his typewriter. He wanted to know what sort of a machine I had used to write my letter, which was in unusually large type.

I told him it was an ordinary model, but specially equipped with big letters to make it easier to read radio and television copy on the air. After the conversation ended, I felt that my Sunday had been greatly brightened by that brief conversation

brightened by that brief conversation with Bess and Will Wheeler.

Another such delightful event occurred on the morning of Sunday, May 21, when I was being visited by one of my dearest friends, the South Boston, Va., record collector, Albert Via, Jr. I dialed Mr. and Mrs. Wheeler's number in Cleveland, and "Jack" was thrilled at having an animated conversation with both the singers whom he had so long admired. They had received the manuscript of this article only a day or two before, and I was made happy by their enthusiastic praise.

III. Elizabeth Wheeler's Early Days The two questionnaires came back to me after a week or so and were full of engrossing information. Seldom in all my experience have I met

with such painstaking and intelligent cooperation as I received from my friends in Cleveland. And not long after the questionnaires arrived, I received some wonderful photos to be used in illustrating this article.

Acting on the principle of "ladies first," we'll start with Mrs. Wheeler's replies to my questions. I was delighted to find that, just as I had a sort of bond with her husband because of his and my brother's associations with Michigan and Beloit, so I had one with her because we share the same birthdays. We both were born on July 20. The year of her birth was 1875, so by the time these lines see print she will have passed her 86th birthday.

The future soprano was christened Bess Nicholson when she was born in Kokomo, Ind., to John and Mary Nicholson, but she afterwards adopted the first name of Elizabeth as being more dignified for a singer. Her father was born in Kentucky and her mother in Indiana. brothers and sisters in order of age were John, Thomas, and Nell.

Bess' father was a man of "very artistic temperament." He was a artistic temperament." He was a photographer and artist, who loved to sing the old songs to his guitar accompaniment. Early in the 1880's he established a photograph gallery in Crawfordsville, Ind. Mrs. Nichol-son was "chiefly a homebody." Bess' half-sister, Eva Kirsch, was fond of elocution and enjoyed staging children's plays and entertainments.

future Elizabeth Wheeler's first remembered stage appearance in a program of nursery Mother Goose numbers (sounds like a foreshadowing of many of the "edcational" records she grew up to make for Victor!) in which she was "Little Miss Muffet." When the big stage spider was lowered over the chair where she sat eating her "curds and whey," she threw her dish to the floor and ran screaming from the stage. (Mr. Wheeler comments that she was "always extremely responsive and dramatic.")

Bess' sister, Nell, was a fine amateur singer, with a beautiful voice, from whom Bess learned how a beautiful singing tone should sound. Her brother, Tom was a noted local impressario who put on concerts and other entertainments, and he and his brother, John, were well-known pho-

tographers.

She studied singing one or two summers in Crawfordsville with an Italian-trained teacher, Miss Dubois. She also studied with John D. Beall in Springfield, Ill., and at the Ithaca Conservatory of Music in Ithaca, N.Y. Going to Chicago, she studied with Genevieve Clark Wilson and D. Alva Clippinger, After her marriage she was a pupil of John Walter Hall (with whom Lucy Marsh also studied) and Percy Stephens in New York City.

And here the life streams of Bess and Will Wheeler begin to merge. Many a small boy has dreamed wistfully either of growing up to get even with his teacher or has imagined himself in love with her and hoped some day to marry her. Will Wheeler is one man who did marry his teacher, but not the divinity who taught him in grammar school. That happened because Bess became a voice teacher in a small music school

at Danville, Ill.

After William was graduated from Beloit, he lived for one year with his cousin, Mrs. Willis Parsons, whose husband was minister at the Danville Presbyterian church. Here he studied music under the direction of Miss Bess Nicholson. In 1903 they both went to Rochester, N. Y., where they were soloists in the same

church. They were married in Rochester on August 31, 1904.

They moved on to New York in

May, 1906, and their only child, John, was born there April 18, 1907—a year or so before his mother began making a name for herself as a recording artist. John and his family live in Chagrin Falls, near Cleveland. He is associated with a prominent Cleveland architectural firm.

A New Zealand-born baritone who came to this country as a child and grew up in Kansas heard Mrs. Wheeler sing and recommended her to the Leeds and Catlin Company, one of the large independent recording firms of the early 1900's.

The baritone was Percy Hemus, who had made a few records for Columbia under the disguise of Charles Gordon, but had now begun singing for Leeds as his true self. Her records, like Hemus', were immediately successful, but Leeds and Catlin were put out of business in 1908 for alleged infringement of Victor patents.

Mrs. Wheeler not long afterwards became an exclusive Victor artist for disc records, but was at first allowed to make cylinders for other companies. (Hemus, too, became a Victor artist.) Here are some interesting facts drawn from her questionnaire:

She made all sorts of records—"standard" songs, Victor Light Opera records, hymns, many duets with her husband and other singers, and many educational records for the schools of the country, for which she is still remembered by the old-time music educators. During her association with Victor, she met and sang with many of the big names of the time, Caruso, McCormack, et al.

Many times while she and her husband were living in New York they were kept awake at night by hearing their own records coming across the court from neighboring apartments. They never gave a concert or recital across the country at which people did not come up afterwards to express their pleasure at hearing "live" their favorite recording artists.

up afterwards to express their presents at hearing "live" their favorite recording artists.

The old-time recording of a song or concerted number (Mr. Wheeler comments) was a complicated and difficult matter. The sound was conveyed to the diaphragm by a system of separate horns, some large, some small, some long, some short, and necessitated a good deal of scrambling on the part of the singers for the necessary place in the sun—or, rather, horn. It was always a surprise that the end product was as good as it was.

At the University of Michigan from the fall of 1919 to the spring of 1924, William was head of the voice department and Elizabeth also was on the voice faculty. Both sang in the same church choir. She went back to Camden once or twice to make educational records.

In the fall of 1924 she chaperoned two

ords.
In the fall of 1924 she chaperoned two daughters of one of her pupils on a

four-months tour of Europe, and on her return to the States joined her husband in Cleveland, where he had gone to establish their home and studio.

Since moving to Cleveland, Mrs. Wheeler has been busy, both with teaching separately and with her husband in their joint vocal studio. In 1954 they celebrated their golden wedding anniversary with a big sur-prise reception arranged by their pupils.

Mr. Wheeler fondly says: "A good many wrinkles have appeared on the scene, and age has done its best to exact its toll, but the spirit and enthusiasm are young and undiminished. Her hair now is nearly white, but her eyes blue and her figure slender. She has always been well-dressed and well 'turned out.'"

IV. Will Wheeler's Account of Himself

On turning to the questionnaire which William Wheeler answered in his own behalf, we find the same (Continued on page 36)

PHONOGRAPHS WANTED

WANTED: Cylinder phonographs, old disc phonographs with outside horns. Old record catalogs, books. \$7 and up for cylinder reproducers (part that holds the needle). — Thomas Pollard, 4109 Soquel Dr., Soquel, Calif.

PHONOGRAPHS FOR SALE

CYLINDER & DISC horn type phonographs, records, catalogs, horns, reproducers, roller organs, Hurdy Gurdys, player planos bought, sold, exchanged, repaired. — Nugent, 3804 Charles City Road, Richmond 31, Va. jiy6468

CYLINDER PHONOS. Concert, Grand, Triumphs, etc. Cylinder records, also 5" records. Reproducers, recorders, and parts. Many horns, large, small, flowered. Early Disc phonographs, Berliner, Zonaphone, Victor, etc. German Disc music boxes. All items in perfect condition, from my collection. — Neumann Miller, 410 W. Lomita, Glendale 4, Calif.

FOR SALE: Phonograph made for Exposition of 1902 found in private collection. For details write:—Reed & Long, c/o Gregory R. Reed, R.F.D. 4, Allentown 5, Pa.

ATTENTION! Antique cylinder & disc phonographs bought, sold, repaired. Repairs done on all makes & models, parts replaced, reproducers bought, sold repaired. I will buy anything in this line. Large list of what I have for sale for stamp. Many rare and hard to find machines in stock. Almost everything in this line available. All machines and parts are perfect. No Junk. — Antique Phonograph Service, c/o Lloyd Whitlock. 114 State St., Tel. 2-4985. Brewer, Maine.

CYLINDER PHONOGRAPHS, outside horn disc phonographs, records, parts, bought, sold. Record list 75c each.—Dave Houser, 203 Fifth, Minersville, Pa.

Rare Phonographs: Edison, Columbia, Victors and many others. Records, horns, horn cranes, reproducers, parts and repairs. Send 25c for list. — Thomas Pollard, 4109 Soquel Dr., Soquel, Calif.

SHEET MUSIC FOR SALE

OLD POPULAR SONGS. I buy and sell. Big list 10c. — Dean Snyder, 739 S Fernando Bldg., Los Angeles 13, Calif

BACK POPULAR sheet music to 1850. Catalog 20c.—Fore's, 3151 High, Denver au12698

SHEET MUSIC, 1900 and up. Over 300. Send for free list. All \$1 each.—Ric Verdi Antiques, 854 Taunton Ave., East Provi-dence, Rhode Island.

MISC. MUSIC WANTED

RUSS COLUMBO - any material pertaining to this popular singer of the early 1930's. — W. C. Robinson, Cove Neck, Oyster Bay, N. Y. 03633

MISC. MUSIC FOR SALE

BOOKS: Regina music box manual for operating and repairing, \$1.50. Violin-Virtuoso manual, instructions repairing, tuning, diagrams, \$3. Swiss music box repair manual by Jacot, \$1.50. "Music Boxes, Their Lure & Lore" beautifully bound & illustrated book including 33½ LP music box record, \$4. Free music box literature and lists with each order.—Bornand, 139 4th Ave., Pelham, N. Y. au3069

EARLY 1909 Edison instruction manual, large size, 5 pages of instructions on how to operate, adjust and installation of combination gearing on the Edison "Home" Phonograph, 4 large diagrams, instructions on reproducers, etc. Best information manual I have seen. Reprint from original, \$1 each, postpaid.

Thomas Polard, 4109 Soquel Dr., Soquel, Calif.

FOR SALE: Over 100 antique phonographs and radios. Illustrated list \$1, refunded on first order. — Miller's, 1017
Westgate Rd., Troy, Ohio. ja6486

REPRODUCER REPAIRING of all kinds. Have a supply of the original Edison Styluses and can install them in your reproducers. Send stamp for brochure on reproducers.— Thomas Pollard, 4109 Soquel Dr., Soquel, Calif.

HARRY BELLEFONTE material: rec-ords, pictures, articles, paper music, whatever you have. All letters answered. Request this material pertain to the time before he hit fame. — Mary Belle Smith, 2717 Hampshire Bivd., Huntington Beach, Calif. 83445

PHONOGRAPHS FOR SALE

CYLINDER & DISC horn type phonographs, records, catalogs, horns, reproducers, roller organs, Hurdy Gurdys, player planos bought, sold, exchanged, repaired. — Nugent, 3894 Charles City Road, Richmond 31, Va. ja6468

MUSICAL INSTRUMENTS

WANTED: Antique musical instru-ments, write full description to Hal Lynn, 13210 Shaker Square, Cleveland 20, Ohio. ap12069

FOR SALE: Violin Virtuoso, nice machine, quarter slot, refinished, several
rolls. Wurlitzer 10 tune plano, coin
operated, plays good. Multiphone, coin
operated, the grand-daddy of them all.
Symphonium, table model, coin operated.
Pictures 25c. Stamp please. — P.O.
Box 181, Peoria, Arizona.

PIANOS & ROLLS

Wanted: Welte, Deluxe, Duo-Art and Ampico rolls. — T. P. Grattelo, 1519 California St., San Francisco, Calif.

Calif.

WANTED — Keyboard type Seeburg plano with xylophone. — Harold Shaner, 1042 Myrtle St., Cumberland, Md. au3042

NEW ROLLS and repair supplies (bellows cloth, tubing, leather) available for all types of automatic planos. — Durrell Armstrong, Player Plano Co., 222 S. Vaesar, Wichita 8, Kans. ap124661

VOCALSTYLE plano rolls badly needed: "Mr. Jelly Lord" and "Tom Cat Blues." — Montgomery, 722 Spring, Ann Arbor, Mich.

Wanted: Syrian-Arabic player pi-ano rolls. — Ray Fortier, Farming-

WANTED: Square Grand piano, with mother-of-pearl inlay, must be in good condition and reasonable. — Box Ravca, HOBBIES, 1006 S. Michigan, Chic

MILLS Vialano Virtuoso piano with 23 rolls. Make offer. — J. H. Dennard, Box 897, Tyler, Texas.

MUSIC BOXES WANTED

WANTED: Small Polyphon music box that takes 11½" discs. Also 8" Regina discs are wanted. — Glenn P. Heckert, 850 Phillips Rd., N. E., Massillon, Ohio.

MUSIC BOXES & DISCS

Mira music box discs: 18½", \$3; 15½" \$2.50; 9 15/16" \$1. Plus postage. — Squires, 2328 Channing Way Berkeley, Calif. au3654

VIOLIN FOR SALE

HOPF VIOLIN - made in Germany. Over 100 years old. Excellent condition. Best offer takes. Stamp please. — Mrs. James Cassidy, Edgewood, Iowa. au3633

ORGAN ROLLS WANTED

WANTED: Music rolls for following player reed organs: Aeolian Grand, 58 notes: Wilcox & White, Fneumatic Symphony, 44 notes. Will pay good price for above. — The Organage, 6764 N. Oxford Ave. Chicago 31, Ill. Phone NEwcastle

RECORDS WANTED

SEEKING TOSCANINI 78's on Victoria, HMV, Brunswick, Victor, V-Disca.—Weaver, 4406 Clay Ave., Houston 38,

Weaver, 4406 Clay Ave., Houston 32, Texas.

WANTED TO BUY! Will pay \$3 each for fine copies of any Pathe sapphire ball records by GENED GREEDER, "The King of Ragtime." Not interested in Greene's Victor and Columbia records and do not want to buy records by other artists. Will also pay \$3 for a good copy each of the February and May 1912, Columbia record supplements. I need most Columbia supplements prior to 1912, Do not need Victor and Columbia supplements after that year. Want phonograph trade publications, especially the Talking Machine World from 1905 to 1926, and "house organs," such as The Edison Phonograph (and Amberola) (Monthly), Dia. Points, the Columbia Record & the Voice of the Victor. — Jim Walsh, Box 476, Vinton, Virginia.

FREE WANT LIST of records I pay

FREE WANT LIST of records I pay, \$3 each for. — Doulou, 1228 Sarkies Dr., Warren, Ohio.

MUSICAL INSTRUMENTS

VIOLIN VIRTUOSO - mechanical violin in glass case, coin operated. Will pay cash for antique musical instruments.— J. Perry, 535 Slocum Rd., Dartmouth.

ORGANS AND MELODEONS bought

ORGANS AND MELODEONS bought, sold, traded. — Scott Brobston, 433 E. Center St., Nazareth, Pa. 03422

WANTED TO PURCHASE: Aeolian Orchestrelle player organ within 100 miles of New York City. Write: Joseph Beondo, 108-01 101st Ave., Richmond Hill 19, N.Y.

WANTED: Song slide illustrations and advertising slides (sometimes referred to as lantern slides) of songs from the 1890 to 1915 era. — W. K. Dorsey, Wilmington College, Wilmington, N. C. s3464

RECORDS FOR SALE

OVER 100,000 hard - to - get records, 1903 to LP. — Jack's Record Cellar, 400 Haight St., San Francisco 17, Calif.

Comprehensive Monthly Lists of 78's, including hundreds of unusual out-of-print and rare vocals mailed on request. Collections bought.—The Record Album, 208 W. 80th St., New ja128862 York 24, N.Y.

HAVE YOU ANY RECORDS worth \$150? "Price Guide" lists 7500 numbers. values, \$2.50 postpaid.—American Record Collectors Exchange, 825 Seventh Ave., New York 19, N. Y.

Edison, Columbia cylinder records.
Collector's items. Cylinder machines
and parts bought and sold. — James Riley, 156 School St., Norwich, Conn.

50 Years of old songs and popular favorites. Also band, instrumental and classical vocal records. Tell us your wants. Send for free lists. — David B. Heyman, 528 East 3rd St., Brooklyn 18, N. Y. 03618

FREE "Personalities" catalogs - rare records and broadcasts by radio, stage, screen, television personalities. — Amai-gamated Records, 341 Cooper Station, New York, N. Y.

FOR SALE: Hundreds of disc and cylinder records, many types of early phonographs, 25c for lists. Also "Evolution of the Phonograph," by Walter Welch and Oliver Reed, a complete history of the phonograph, 576 pages, regular price \$9.95. — Coppernoll's Antiques, Palatine Bridge, N. Y.

FREE CATALOGS, private collection, famous motion picture sound tracks. Available in entirety on 12" LP.—ARG, 341 Cooper Sta., New York, N. T. au8308

BUY, SELL, TRADE 12" & 16" radio transcriptions, all types. — Paul Scriven, Niles, Ohio.

I SEE HUNDREDS of records every day. Let's hear your needs.—Ted's Sec-ond Hand Store, 1128 Ridge Ave., Phila-delphia, Pa. (Stamp please) s3253

78 RPM DISCS, 1898-1950. HMV, Voce, Cetra, Col. Mauve & Gold. Archive. Free lists. — Tom Villella, 1276 Cove Ave., Apt. 7, Lakewood 7, Ohlo. au3004

F.R.P. RE-ISSUES of famous singers. Send for free list and name of nearest dealer. — Famous Records of the Past, 2060 First Ave., New York 29, N. Y.

GREAT VOCAL RECORDS. South's store for top condition collectors' 78's. Operatic, historical, personality, jazz. Wants located. Free lists, your category. Collections bought as well as sold.—Record Collectors Service, 2322 Biscayne Blvd., Miami 37, Fla.

CALLIOPE MUSIC on 12" Hi-Fi 33½ record from Wurlitzer Steam Calliope. Outstanding performance, 14 old-fash-ioned tunes. Collector's piece, \$3.98.

Bornand, 139 4th Ave., Pelham, N. Y.

ALBIN W. BARKLEY. Final speech, 27 minutes, life time record, only record of its kind in American history. Price \$3. — Denker Enterprises, Box 33, Pa-ducah, Ky.

WE SPECIALIZE in out-of-print WE SPECIALIZE in out-of-print 78 rpm operatic and vocal records going back to 1895. Also show biz, vaudeville, violin, plano, speech, band, brass, musical comedy, jazz, etc. Write for lists of artists wanted or send want list.—Memory Shop, 188 Monroe, Grand Rapids. Mich. 83027

Free Catalog. Rare Crosby broad-asts. — A R G, 341 Cooper Station, casts. New York City 3, N. Y.

RARE Al Jolson radio broadcasts, movie soundtracks, and records by "The World's Greatest Entertainer." If it is by Jolson - we have it. Also have radio shows by Crosby, Hope, Benny, Durante. Send wants or send for free lists.—Jolson Collectors Corner, 8800 S.W. 54th St., Miami 55, Florida.

FAVORITE PIONEER RECORDING ARTISTS

(Continued from page 34)

explicit detail, brightened by touches of his characteristic humor, that marked the one devoted to his wife.

Rogers Wheeler William just a week of having the same birthdate as Bess. He was born July 13, 1879, in Shawano, Wis. His father, Willard Watson Wheeler, and his mother, Ellen Topping Wheeler, were both born in New York State, but didn't meet until both families moved to St. Clair county, Michigan.

moved to St. Clair county, Michigan.
William had a sister, Sybil, and a
brother, Russell, both older than he.
He says, "I am now the only leaf
left on the original family tree."
The Wheeler family enjoyed music
in the house around the parlor organ.
Willord Wheeler had a bich up.

Willard Wheeler had a high, un-trained, tenor voice. Will himself was allowed to sing instead of reciting pieces in grade school. His voice never changed but slowly drop-

ped from boy soprano to tenor.

At Beloit College he sang in church choirs, in the college quartet and glee club, as well as in a mixed quartet, "and made a respectable sum of money by singing in neigh-boring small towns. I took what music courses the college had to offer

from the college in 1900."

His visit to Danville, Ill., where he met Bess Nicholson, followed:

His visit to Danville, Ill., where he met Bess Nicholson, followed:

"After one year's study with her, fraught with admiration on my part and wailing on hers that she couldn't teach a man to sing, we both went to Ithaca, where we graduated from the Conservatory in 1902.

"She then went to Chicago and I to Rochester, N. Y., where I did some singing in concerts and always in church, as well as very tentatively taking up classes in singing in two small near-by towns. I studied there with our Ithaca teacher, Dr. Beall.

"In New York, from 1906 to 1919, I studied with Percy Stephens and coached with Arthur Whiting, Kurt Schindler, and Arthur Mees. During that time I was soloist at St. Bartholomew's Church and Temple Emanuel, besides doing a lot of oratorios and concerts and recitals with Elizabeth. I sort of sneaked into recording in the train of Mrs. Wheeler, who was a much better recording artist than I.

"At Michigan, I was too busy with teaching to do a great deal of singing, but did direct and sing in the Methodist church choir, and went on one tour of some Eastern colleges and universities with Arthur Whiting, doing lecture recital programs, as well as making two appearances at the Ann Arbor May Festivals.

"Aside from Tom Dewey, my most famous student was Donald Dame, tenor,

appearances at the Alin Festivals.

"Aside from Tom Dewey, my most famous student was Donald Dame, tenor, who was at the Metropolitan for a season or two and was to have been rengaged at the time of his death in his early 30's, while on tour with a Fledermaus company sponsored by the Met. (This was after we had come to Cleveland.)

(This was after we had come to Cleveland.)

"Life in Cleveland has been varied: Explanatory folksong recitals, including a radio series, other recitals and oratorio engagements, private teaching and a period of 10 years at the Cleveland Institute of Music, back again in our own studio with Mrs. Wheeler, classes in music appreciation at Cleveland College and Lake Erie College in Painesville, a woman's chorus for 15 years—till I got tired of it.

"Several years ago I was elected to the American Academy of Teachers of Singing, an organization limited to 40 male teachers throughout the land. That,

I think, is my greatest honor.

"Health pretty good, considering year of the model; height a little under six feet, eyes blue as Jack Benny's, weight about 175. Ambition—not to retire but, as we have done, to cut down on our activities, take it easy as possible, and take good care, each of the other, in our declining years. (Excuse the cliche.)

"Our state has begun to scan with a jaumdiced eye drivers of my age, and so last fall my driver's license was revoked, subject to renewal on passing a new driver's test. The first time I ignominiously flunked, unable to park properly, but later on, after several lessons under my son's tutelage and the purchase of a smaller car—a Lark—I passed gloriously and was able to thumb my nose at the authorities in Columbus."

After I sent Mr. Wheeler a copy of the list of the Elizabeth and William Wheeler records which will appear at the end of this series, he wrote on May 7th: "Seeing the name of the Whitney Brothers Quartet reminds me that I substituted for Alvin, the first tenor, who was ailing, for several months—in 1902 or 1903, I think it was.'

Mr. and Mrs. Wheeler's recording activities will be related in detail next month. Meanwhile, this seems to be the best place to quote a feature story about them, by Jacqueline Taylor Wattenberg, a pupil of theirs, which appeared in the Cleveland Plain Dealer, when they celebrated their golden wedding anniversary in 1954. I shall condense the article somewhat, to omit mention of things already told about:

"Husband and wife dance teams are pretty common—and so are couples who act or write together. But here in Cleveact or write together. But here in Cleveland we have something unique—a couple who have reen teaching the complex art of singing for about 20 years—and have enjoyed a happy married life together for 51 years, also no routine accomplishment.

"They are Mr. and Mrs. William Wheeler of Cleveland Heights. The harmony of their married life has apparently extended to their co-operative teaching.

"Tt's the greatest thing in the world for a husband and wife to be interested in the same thing, if they have sense enough not to be jealous of each other,' asserted the slender, animated Mrs. Wheeler.

"Their pupils find this 'double-header'

Wheeler.

"Their pupils find this 'double-header' teaching doubly profitable. 'If one by any chance misses a trick, the other catches you on it. They're wonderful!' This is the comment of a well-known Cleveland soprano who recalls with distaste her struggles with 'name' teachers in New York City.

"'Constant fighting' took up all their lesson time some 50 years ago when William Wheeler was persuaded by a minister cousin in Danville, Ill., to come there and study with a young teacher 'with a beautiful voice' at the local conservatory.

with a beautiful voice' at the local conservatory.

"I told him the first day he came to me that he better not stay at all—I didn't know a thing about singing! Mrs. Wheeler recalled over a cup of tea.

"But I had heard her sing,' her husband interrupted, 'and I told her anyone who can sing like that can teach me,' "When Bess left for study in Chicago, Bill Wheeler moved on to Rochester, N. Y., and became part of the musical life there. After a year he wrote Bess to come to Rochester because there was so much musical opportunity. 'Oh, I may have been a sly dog,' he conceded with a chuckle. They were married in 1904. In 1906 they headed for New York City and soon were making records for Vitor.

"She had the better recording voice,' said her husband and described her easy production, and the evenness and beauty production, and the evenness and beauty of quality. They came to know McCor-mack and Caruso.

"Everybody loved Caruso,' Mrs.
Wheeler recalled, 'from the bellboys to

the musicians. He was grand to every-body. One year at holiday time he gave every beliboy in his hotel a \$20 gold nice.

piece.'
"The Wheeler records ranged from

"The Wheeler records ranged from open and standard art songs to such popular light songs as those of Carrie Jacobs-Bond. Roy Chapman Andrews, a friend, once told them that the first record his expedition played in the Bosert was one of "The Wheelers."

"Mr. Wheeler did a great deal of oratorio work and gave concerts with Rosa Ponselle and Alma Gluck. His wife and he toured hinterlands together, where people who owned their records were happy to see what "The Wheelers' looked like.

Ponselle and Alma Guca. Als whe ahe toured hinterlands together, where people who owned their records were happy to see what "The Wheelers' looked like.

"After 14 years of recording they moved to Ann Arbor, Mich., where Mr. Wheeler headed the voice department of the University of Michigan Music School. One of the most outstanding pupils was a young law student named Tom Dewey, who was a regular visitor to their house and became 'like a son."

"He had a good bass-baritone voice,' Mr. Wheeler related, 'but he was especially outstanding for his ability to interpret and to tell a story.' The young man was hovering between law and music in those days.

"After five years in Ann Arbor, the Wheelers headed for Cleveland. Mr. Wheeler taught at the Cleveland Institute of Music for 12 years, and his wife was singing teacher at Schauffler College for 20 years. But their private teaching, in partnership, has progressed so that they now jointly teach all their pupils.

"It just kind of grew," Mrs. Wheeler said simply. 'He's better in languages than I am, the better student, more conservative and set. I believe in change and I try to see new ways. So we talk things over."

"I'm more analytical,' Mr. Wheeler observed, 'while my wife has this tremendous enthusiasm."

"Mr. Wheeler may start your lesson off with vocalizing—exclusive, inspired-on-the-moment exercises for your individual problems, not a set of standard exercises for all pupils. Then you do your songs, and it's right here, as your lessons progress, that Mrs. Wheeler's role emerges. When she can't restrain herself, she comes up to you with some of that enthusiasm: 'Why, that was lovely; a fine high B flat.'

"Yes,' her husband may assent,' and mow let' work on this line here and perceptively, gently, subtly, he sets out improving the tone, breath, and musicianship. Mrs. Wheeler's role emerges when sits line here and perceptively, gently, subtly, he sets out improving the tone, breath, and musicianship. Mrs. Wheeler sits listening to a song, then rise

Having typed the Plain Dealer ticle, I find myself wondering article, I find myself wondering which Wheeler record the Andrews expedition played in the Gobi Desert. From a standpoint of suitability, there could have been none more appropriate than Victor 16506, on which Mr. and Mrs. Wheeler sang one of the loveliest of hymns, "Abide With Me!"

I find myself pleased, too, by the knowledge that there are still many thousands - probably millions - of thousands — probably millions — of mature music lovers who vividly remember the "Mr. and Mrs. Wheeler" records of 50 years ago. For instance, when I told James H. Moore, president of Radio-Television Station WSLS, for which I work, about my joy at discovering the Wheelers, he exclaimed: "Elizabeth and William Wheeler! Boy, I remember them! They used to make lots of heautiful They used to make lots of beautiful hymn records!" (To be continued)

Sixty Years a Star

G. H. Elliott

By ALLEN DEBUS

Because of the American origin of the minstrel show it is easy to forget the tremendous popularity of this form of entertainment in the British Isles. American minstrel men founded English minstrel shows as early as the 1840's and I think a case can be made to show that minstrels maintained their popularity in England somewhat longer than in the United States.

At least HMV was issuing new minstrel records as late as 1931, while Decca put out a new minstrel disc several years later. Among the English stars of blackface may be included G. H. Chirgwin — "The White Eyed Musical Kaffir," Eugene Stratton who introduced "Lily of Laguna," and G. H. Elliott—"The Chocolate Coloured Coon."

Of these the first two have been dead for many years, but G. H. El-liott today remains the star he was 60 years ago. His career is of special interest to the record collector since Mr. Elliott was recording early in the century on single faced G&T and Columbia records in England. He has had an active recording career ever

George Elliott, now in his late 70's, was born in England, but at an early age his parents took him to New York. There he made his stage de-

but as Little Lord Fauntleroy (1896).

While in this country he became a member of Primrose and West's Minstrels. In this show he was dressed as a little pickaninny to be discovered reclining on a tiger skin at the foot of the interlocutor, who then proceeded to introduce him as "The Wonderful Boy Vocalist."

After returning to England at the turn of the century, Elliott entered variety and was shortly engaged as a member of Harry Reynold's Min-strels (1901) where he did his own minstrel specialty and sang ballads and comic songs as well.

Besides this he became an accomplished soft shoe dancer. He also appeared in comic musical sketches where he played several musical instruments.

In 1902 he left minstrels to make his first appearance in the London music halls where he opened at the same time Harry Lauder was making his London debut. Here, working for \$20 a week, he established his London reputation-a necessity for any English artist.

The following year he was back with Reynold's Minstrel show tourortober, 1903, he appeared at the fashionable West End Music Hall, the Oxford. After this success he never returned to minstrels, but went on to develop his original "Choco-late Coloured Coon" act, a character-

ization which has kept him a star ever since.

Still working in blackface, he is perhaps the only performer today who has been doing an authentic minstrel act since the turn of the century. While in England last year I wrote Mr. Elliott a letter at his home in Wembley Park, a suburb of London. Well over a month later heard from him. He had been unable to reply earlier and he was writing me from Dublin where he was star-ring in a music hall revue at the Olympia Theatre.

G. H. Elliott's recordings span most of this century. He wrote me that he made his first records—cylinders—in the United States in 1895, but of these I have never seen any other reference.

In England his recording career began about 1907 when he made a few records for G&T and Columbia. Since then he has recorded for virtually every English recording com-

He made many recordings for English Zonophone and Regal before and after the first World War. In the late 1920s and early 1930s he recorded for Edison Bell. After the second World War—in the early 1950s— he made a series of records for English Columbia. A 45 rpm collection of these is still offered in the English catalog and it suffices to show that his splendid tenor voice has hardly altered from the time of his earliest recordings nearly half a century earlier.

It would be difficult to compile a complete list of G. H. Elliott's recordings since he made so many, but the following list of records I purchased during my stay in London will show the type of songs he is most identified with:

G&T G.C. 3-2895 (c. 1908) If the Man in the Moon Were a Coon.

HMV 02346 (12 inch record c. 1911) If You Should See a Dandy Coon.

Zonophone 635 (c. 1911) Mamie May/The Chocolate Major.

Columbia Rena 1484 (c. 1912) There's a Little Cupid in the Moon/How Do You Do My Baby?

Regal G7294 (c. 1914) Down Home in

Little Cupid in the Moon/How Do You Do My Baby?
Regal G7294 (c. 1914) Down Home in Tennessee/Just a Few, Few, Fusiliers. Regal G7515 (c. 1915) Take Me Back (Home Once More)/I'm Longing to be Along With Lucy Long.
Zonophone 2295 (c. 1922) Mississippi Honeymoon/California.
Edison Bell Radio 936 (c. 1930) Hundreds of Miles Away/Up with the Lark in the Morning.
Edison Bell Radio 1238 (c. 1931) Walking with Susie/Honey.
Edison Bell Winner 5150 (c. 1933) Leslie Stuart Memories.
Columbia Seg 7614 (45 rpm record c. 1950) G. H. Elliott - The Chocolate Coloured Coon: My Southern Maid, I Used to Sigh for the Silvery Moon, I Want to Go To Idaho, The Ghost of the Yodeling Coon.

G. H. Elliott is the last of the real stars of minstrelsy to be performing in blackface today. He represents a direct link with one of the major English minstrel shows of the time of Queen Victoria. Yet, at the same time, we in the United States can take pride in the fact that he took his first lessons in this form of show business from Primrose and West.



G. H. Elliott, English minstrel star. -From the collection of the author.

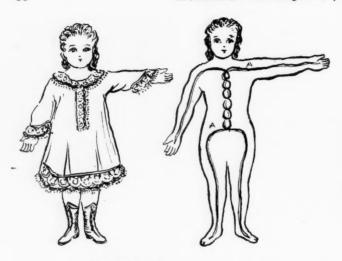
TWO INTERESTING LONG-PLAY RECORDS OF OLD CYLINDERS

Owners of hi-fi reproducing equipment, who would like to hear some of the old-time cylinder records reproduced through modern methods, should be delighted with "Phono-Cylinders," volumes 1 and 2, just issued by Folkways Records under numbers FS 3886 and 3887.

The re-recorded cylinders were taken from the collection of George A. Blacker and nearly all come out splendidly, reproduced and played through electrical equipment, but not, to my ear, better than they sound on the better cylinder phonographs, such as Edison's Opera and cabinet Amberola models. Brands of records include Lambert, U. S. Everlasting, Indestructible, Columbia and Edison. Among the artists on the first record are the London Regimental Band, Steve Porter and Gilbert Girard, Byron G. Harlan and Frank C. Stanley, the Edison Military Band, William Jennings Bryan, Elene Foster, James I. Lent, Arthur Collins, William Howard Taft, Wal-Colins, William Howard Tatt, Walter Van Brunt, American Symphony Orchestra and Joseph Jefferson. Volume 2 includes Murry K. Hill, Edward M. Favor, Theodore Roosevelt, Press Eldridge, Billy Murray, George W. Johnson, Helen Trix, Ray Cox (in her howlingly funny monocox) Cox (in her howlingly funny monolog, "The Baseball Girl"), John Young (he sings "For You Alone," which the notes describe as being by an unidentified tenor), the Edison Concert Band, Ada Jones and Len Spencer and Nat M. Wills.

Descriptive notes come with the records, which can be bought from any dealer in long-playing records. The notes contain a number of inaccurate statements, which there is not room to list here, but the errors will not interfere with your enjoyment of two excellent collections of old-time cylinder entertainment.

-Jim Walsh





From left to right Rubber doll with wire skeleton inside so that it may be bent in any desired position. Patented in America by Wesley Miller of New York City in 1875.

Rubber doll head patented in America by Ansil W. Monroe, February 2, 1875.

How Old Are Rubber Dolls?

By CLARA H. FAWCETT

The use of rubber for dolls goes far back in history. A recent dis-covery of a rubber sacrificial doll covery of a rubber sacrificial doll amongst human bones and jewelry in the ancient Well of Sacrifice in Chichen Itza, Yucatan, has led to the conclusion that this doll links the Far East and Mexico, for it is made of an amazingly similar na-tural product of the Far East.

tural product of the Far East.

We owe the discovery of the doll to Anthony Azar, a diver with the National Geographic Society Expedition. He, with Norman Scott, left the vicinity of Washington, D.C. in December, 1960, to probe the mysteries of the wide, deep, dark, immense Chichen Itza well.

Into this well 1000 years ago fair maidens and bold warriors were thrown to propitiate the rain god which was supposed to reside in its 35 feet of water below its 70-foot

35 feet of water below its 70-foot sides. The well is 180 feet in dia-

meter. Over its rim the divers were lowered in canvas bags.

A great many treasures were found in this well, so frightening to its victims centuries ago. Among those treasures was this doll which had been well preserved in the soft mud under the water. It is a foot and a half high and still bears traces

of blue paint.

Bits of rubber from the Well were sent to the United States Rubber Research Company Center, and it was pronounced of good grade. It would have to be of good grade to

last all those years! Incense still

usable was found with the doll.

Tourists may now see the great
pyramids and temple which is next to the well when they visit this once-rich city of of the Mayas, Chichen Itza. It was from the temple that the Mayas threw the selected richly costumed maidens and warriors into the well, as sacrificial offerings, at the break of day.

If the unfortunate victims failed to rise to the surface of the water and thrash about until noon, it was taken as a sign that the rain god had special plans for them. At noon those still alive were rescued and expected to explain what the rain god had in store for the Mayas weatherwise.

From the 11th to the 13th century Chichen Itza was the most important city in Yucatan, and a major ceremonial center. After that date it was almost completely abandoned, no one knows why.

Fifty years ago the Well was ex-plored with crude equipment and consequent unsatisfactory results. In 1960 Cedam, the Exploration and Aquatic Sports Club of Mexico, invited Norman Scott, who had been successful in explorations in Jamaica, to bring his air lift - a kind of watery vacuum cleaner - to the

of watery vacuum cleaner — to the well and direct the diving.

The National Geographic Society and the American Broadcasting Company paid his expenses. Treasures salvaged include jade pendants, jewelry that once was implanted in the lower lips of Mayan women, gold and copper bells, skulls, and Mayan cloth. The latter was sent to the Textile Museum in Washington, D. C. where specialists determined the fragments as cotton and bast fibers.

Exploration in those dark well waters is dangerous, with under-water rock slides a constant threat. The color of the water usually is a heavy green. Sometimes it turns red from the algae. The Mayas believed the red algae was blood, and interest the specific of the conformation of the conformati sisted, when rain fell on the explor-ers, that the rain god of the Well was angry.

was angry.

Mr. Scott says that diving continues at the Well and that after the summer is over he may write a book about his experiences.

We think of the rubber doll in(Continued on page 43)

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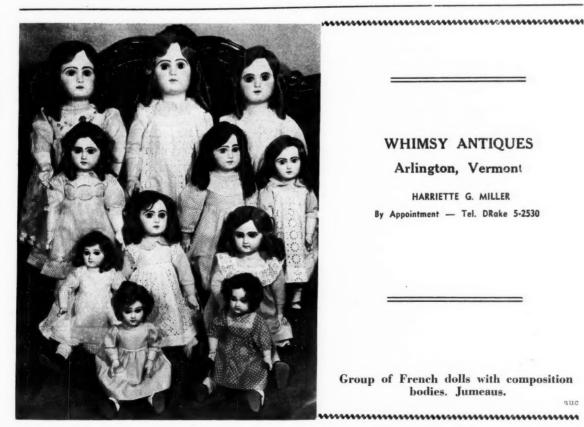
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The annual convention of the United Federation of doll clubs is scheduled to meet at the Deauville Hotel in Miami, Fla., August 2 through 6.

The 1961 event is sponsored by the Miami Doll Club with Mrs. Sidney Olsen, R.R. 1, Box 243, Homestead, Fla., as convention chairman; Mrs. Gordon Otto, 752 N.E. 87 St., Miami, Fla., convention co-chairman and Mrs. Clifford Hall, 5431 S.W. 4 St., registration chairman.

registration chairman.

The registration begins at noon on Wednesday, August 2. Registration for members is \$30, and for non-members \$35. Commercial booths are priced at \$30 each. Further information may be had from the chairman and her committee.

The program includes lectures, workshops, slide program, a banquet on Saturday evening, and the installation of officers brunch on Sunday.

Sunday.

One of the traditional highlights of the annual convention will be the passing out of the souvenir gift at the banquet.

In addition to the activities of the convention program, the hotel of-fers many attractions for visitors according to the committee.

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RARE & BABIES - A.M. Byelos, Frozen Charlottes, all bisques - tins cel-luloid, Maches, kki bodies or jointed, 85.50 to \$13.50. Simon Halbig & Roy Kestner \$16.50. Rare glass & chins. Stamp. — Genevieve Teti, 79 Linwood, Tonawanda, N. Y.

REPLICA China, Bisque and Parian Arms and Legs. Wigs - Doll Repairs. — Enchanted Toy Shop, 23812 Lorain Rd., N. Olmstead, Ohio.

SCHOENHUT Circus Animals, few old dolls. Small reproduction all bisque dolls. Each indelibly marked with year of manufacture, "1961." Stamp. — Winnie D. Maas, Rt. 1, Box 144, Seabrook, Texas.

ADVANCED DOLLS: Rare Brus, Jumeaus, Fashions, etc. List 25c. — Yester-Daymes, 11609½ Washington Place, Los Angeles 66, Calif.

MUSEUMS

Apse of Ancient Spanish Church Rebuilt

A national monument on loan from Spain, the 800-year-old apse of the Church of San Martin de Fuentidueña, was officially opened at The Cloisters in Fort Tryon Park June 1. His Excellency the Spanish Ambassador to the United States, Don Mariano de Yturralde, represented the Spanish government at the opening ceremonies. Governor Nelson A. Rockefeller accepted the laan for the people of New York

Nelson A. Rockefeller accepted the loan for the people of New York.

Transported from Spain and reconstructed as an addition to The Cloisters, the golden limestone apse is nearly three stories high and richly decorated with Romanesque sculpture. The apse has been rebuilt as part of a chapel with funds provided by Governor Rockefeller's father, the late John D. Rockefeller, Jr., who originally gave the funds for the erection of The Cloisters, a branch of the Metropolitan Museum devoted to medieval art. The apse was lent by the Spanish government for an indefinite period.

for an indefinite period.

The Church of San Martín was built after the middle of the 12th century, then abandoned when the walled town of Fuentidueña lost its prominence and shrank from a population of thousands to a few hundred.

All that now remains of the church is the apse, which was dismantled like an immense jigsaw puzzle and shipped to the United States in 1958. Individually numbered and packed

Individually numbered and packed in specially designed crates, 3300 limestone blocks arrived in Fort Tryon Park, where they were weatherproofed with a chemical preservative and then painstakingly reassembled during the past three years. The numbered stones were placed in their original order and the handcut irregularities of the 12th century stonemasons were carefully preserved.

Acquisition of the Fuentidueña apse was first considered in 1935, when final plans for The Cloisters were under way. James J. Rorimer, then curator of medieval art and now director of the Metropolitan Museum, made a series of trips to Spain to negotiate the loan. The Spanish government agreed that the monument would be more accessible to students of Romanesque art if it were preserved under a new roof in New York, instead of remaining on a remote and windswept Spanish hilltop.

Final arrangements for the loan required the consent of the Vatican.

since the apse had once been church property, and the approval of the Mayor of Fuentidueña and his 200 townspeople.

In recognition of the loan, the first time on record when a national monument has been lent to a foreign country, the Metropolitan Museum acquired and lent to the Prado in Madrid six well-known frescoes from the 12th century Church of San Baudelio de Berlanga. The museum also agreed to provide funds to reinforce the bell tower and foundation of Fuentidueña's parish church, San Miguel.

The apse is notable for its Romanesque sculptures. Columns, cornices, arches and other architectural details are animated by vigorous limestone carvings of humans devoured by monsters, animals caught in snake-like vines, and mythical creatures like harpies and griffins, as well as a ferocious mermaid. In contrast to these savage scenes, perhaps intended to remind sinners of inevitable retribution, are Biblical subjects like the Nativity and the Annunciation, and the serene figure of San Martín, Bishop of Tours, one of the most venerated saints of the Middle Ages.

The ancient walled town of Fuentidueña, which means "fountain of the lady," is 45 miles northeast of the old Roman city of Segovia. It is located high among massive rocks in the midst of rolling country that once lay between the Christian stronghold of Castile and Southern Spain, dominated by the Mohammedan Moors during the Middle Ages. Fuentidueña's strategic location

Fuentidueña's strategic location and ruined fortifications suggest that it was a center of power when the Moorish wars were being waged. The town declined in importance when Spain was unified under Ferdinand and Isabella. With the decline in population, some of its monuments were abandoned, among them the Church of San Martín.

Speakers at opening ceremonies, in addition to Governor Rockefeller and Ambassador Yturralde, were Roland L. Redmond, president of the Metropolitan Museum of Art, and James J. Rorimer, director. A program of medieval music was performed by the New York Pro Musica, conducted by Noah Greenberg.

Preliminary plans for the chapel that contains the apse were prepared by Mr. Rorimer, who then worked closely with Geoffry Lawford of the architectural firm of Brown, Lawford and Forbes, who made final drawings and supervised construction. The apse was built by the Vermilya-Brown Company, the general contractors who built The Cloisters in the 1930's.

The June issue of The Metropoli-

The June issue of The Metropolitan Museum of Art Bulletin contains a stylistic analysis of the apse by Carmen Gómez-Moreno, assistant curator of Medieval Art, and the story of its construction told by Margaret B. Freeman, curator of The Cloisters. An introductory article by Mr. Rorimer describes the negotiations that finally brought the apse to the United States.

BRIEFS

One of old New York's famous families—the Clintons—are being featured in an exhibit at The Museum of the City of New York. There is a large collection of Clinton possessions from the late 18th and early 19th century. These include furniture and furnishings, portraits, silver, glass and china. They have been bequeathed to the museum by Helen Van Praag Tallmadge (whose husband was a descendant of the Clintons). They went on exhibit April 12 and will run through September 4. The famous Clintons included Charles, who came over from Ireland in 1729; George, a Revolutionary officer and later Governor of New York; Doctor Charles, the surgeon; DeWitt, the Erie Canal Commissioner, New York mayor, governor, and later presidential candidate.

"Drawings and Paintings by Samuel Ward Stanton" is also now on exhibit at The Museum of the City of New York. This exhibit will continue through the month of September.

Mr. Stanton was a marine artist who was lost in the Titanic disaster. His drawings of steam vessels were exhibited at the Columbian World's Fair in Chicago and won a bronze medal. He was editor of The Nautical Gazette and later editor of Master, Mate and Pilot. He was an associate member of the Society of Naval Architects and Engineers and an aid to the Hudson Fulton Celebration Committee in 1909. He was also muralist for a number of vessels and his illustrations appeared in several books. The exhibit contains many of the World's Fair drawings, illustrations made for the books, and several of his paintings.

Jerome Allan Donson, Director of the Long Beach, Calif., Museum of Art since November 1956, resigned his post on June 30. He plans a leisurely trip abroad with his family and then plans to eventually settle on the East Coast. Mr. Donson's tenure as director greatly increased the effectiveness of the art museum. Of the 525 works in the museum collection, 475 were acquired while Mr. Donson was director. The Museum Association and Friends of the Long Beach Museum of Art were

HOW OLD ARE RUBBER DOLLS? (Continued from page 38)

dustry in this country as starting about the time Goodyear discovered how to make hard rubber. The earliest dolls of this kind date about 1850. The designs were copied from popular china heads of period.

In 1875 Wesley Miller of New York City patented a rubber doll with a wire skeleton inside so that it could be bent in any desired posi-tion. That same year Ansil W. Monroe patented a rubber doll head. See illustrations.

American manufacturers of the 20th century have been and are now producing beautiful dolls of rubber combined with other materials to make them strong and flexible. Rubber has played a great part in the history of mankind and will continue to do so, even in the world of dolls.

MUSEUM BRIEFS (Continued from page 42)

organized to assist the museum. There is also a volunteer staff to conduct free gallery tours on the second Saturday of each month. A series of art exhibitions entitled Arts of Southern California were started. Several exhibitions of art to go on tours were initiated. Long range museum policies are in operation and a strong qualified staff at the museum is doing an excellent job.

Alfred John Jakstas has been appointed Conservator of The Art Institute of Chicago, William McCor-mick Blair, president of the board of trustees, announced. Mr. Jakstas

ARCHAEOLOGICAL PRESERVATION 3007 34th St., N.W. Washington 8, D. C.

Specialists in the cleaning, treatment and preservation of archaeological and general museum objects. Write for parcomes from the Isabella Stewart Gardner Museum, Boston, Mass., where he has held the post of conservator since 1943. Mr. Jakstas is currently a Fellow of the International Institute for the Conservation of Museum Objects. He has been consulting conservator for a number of outstanding museums in the East. He assumes his new duties in Chicago on September 1.

An exhibit of 19th century views of New York State communities opened June 6 at the New York Historical Society and will be there through July 31. Included in the exhibit are views of some of the larger cities such as Rochester, Buffalo, Syracuse, etc., as well as some of the small villages.

The Detroit Historical Society and Museum has an exhibit "Detroit, How You Have Changed." This 'Changed." shows 260 years of Detroit history and stresses the economic reasons why Detroit was founded and continued to exist and grow. It will be on view through August 20.

* * *

Another exhibit called "Michigan in the Civil War" is a series of five maps, one for each year of war, and indicates battlefields where Michigan regiments saw action.

The Fort Wayne Military Museum in Detroit is open for the season. Here is 15 acres of living military history—the dry moat, casemates, tunnels and century old barracks building. There is a uniform exhibit showing the history of Assariant showing the history of American and foreign uniforms. The museum is located at 6053 W. Jefferson. Hours are 1-7 p.m. Wednesday through Sunday.

As of June 15 new hours became effective at Henry Ford Museum and Greenfield Village, They are now open from 9 to 6:30 daily including week-ends and holidays. Admission is \$1.25 to the Village; \$1.25 to the Museum. There are special rates for families, children and educational groups. They are open all year.

Photography and the Civil War is a special exhibition at the Museum

this summer. There are more than 100 outstanding photographs of the Civil War. These consist of battle scenes, military leaders, and portraits of other wartime leaders. were taken by Mathew B. Brady and his assistants. This is the first showing of this collection in the midwest.



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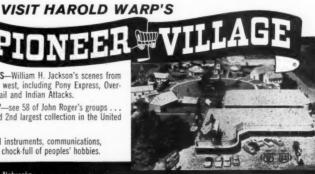
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ELECTRA HAVEMEYER WEBB MEMORIAL EXHIBIT

Electra Havemeyer Webb, pioneer collector of American folk art, is honored by a memorial exhibition at the Metropolitan Museum of Art. The exhibition is devoted to Mrs.

The exhibition is devoted to Mrs. Webb's collection of European painting, which includes two Rembrandt portraits, Degas studies of ballet dancers, portraits and still lifes by Manet, figure studies by Corot and

Manet, figure studies by Corot and a group of Monet landscapes. Until the current memorial show at the Metropolitan Museum, these notable works have rarely been on public view. The 26 paintings on display reveal only one aspect of her vast collection, which began with the purchase of a cigar store Indian when Mrs. Webb was 18, and totalled 125,000 works of art and Americana at the time of her death last November.

The major part of the collection, early American arts and crafts, is displayed at the Shelburne Museum in Vermont, founded by Mrs. Webb and opened in 1952. The European paintings will remain at the Metropolitan Museum until next year, when they will be installed in a building now under construction at Shelburne.

Electra Havemeyer Webb inherited the collector's passion from her parents, Mr. and Mrs. H. O. Havemeyer, who brought many of the greatest European paintings to America and from whose collection nearly 2000 works of art were given to the Metropolitan Museum in 1929. Often advised by the American painter, Mary Cassatt, the Havemeyers pioneered in buying work by artists

who still seemed radical to popular taste in the early decades of this century: Goya, El Greco, Courbet, Manet, Degas, Monet and Whistler.

Included in the extensive Havemeyer bequest were many objects destined to be among the most popular in the Museum: portraits by Rembrandt, El Greco's dramatic "View of Toledo," Goya's "Majas on a Balcony" and a set of 71 bronzes by Degas.

Parts of the H. O. Havemeyer collection remained with the Havemeyer children: Horace Havemeyer, Adaline Frelinghuysen and Electra Havemeyer Webb. All but one of the paintings in the Electra Havemeyer Webb Memorial Exhibition were originally collected by her parents.

The dominant interest of Mrs. Webb's life was Americana. For the Shelburne Museum, she purchased and moved overland one of the last covered bridges in New England, a stone jail, a lighthouse from the coast, a meeting house, a fully-equipped country store, a locomotive, several old houses, carriages, sleighs, a schoolhouse and the S. S. Ticonderoga, the world's last sidewheel steamboat. The famed outdoor museum was then furnished with her collection of pewter, glass, ceramics, furniture, rugs, quilts, plus paintings and sculpture by American folk artists and craftsmen.

The paintings in the Metropolitan Museum's memorial exhibition were lent by Mrs. Webb's children, Mrs. Dunbar W. Bostwick and J. Watson Webb, Jr., and the Electra Havemeyer Webb Fund, headed by her son, Samuel B. Webb.

Admission to the exhibition is free. The Museum is open Tuesdays through Saturdays, 10 a.m. to 5 p.m.; Sundays and holidays, 1 to 5 p.m.; closed Mondays.

PAINTINGS WANTED

Antique Paintings, any subject, even family portraits. Also trade signs and wood carvings. Price no object if desirable item is offered. Please describe. — Leonard Beans, 654 Stuyvesant Ave., Trenton, N. J. 3027

PAINTINGS FOR SALE

FOR SALE: Original David Clleland "Lindbergh" painted 1929. Formerly hung in museum. Old Roman gold rubbed frame. Photo 25c. Price \$10,000. Write Bcx 115, Pine Meadow, Conn. 03004

PRINTS WANTED

HASSAM lithographs. To complete a catalog of this artist's work on stone, information is needed regarding these three lithographs: "Charles Grafly (Portrait of the American sculptor);" "Early Morning Sunlight in the Court, Gleucester;" "Norman Woe, East Gloucester," "Fuller Griffith, Associate Curator, Division of Graphic Arts, Smithsonian Institution, Washington 25, D. C.

WANTED: Currier & Ives, all subjects. — Jacques Schurre, 31-85 Crescent St., Astoria, New York. au12698

WANTED: Currier & Ives, small & medium folio: Darktown, Political & Religious. — Charles H. Reynolds, Rt. 3, Bowling Green, Ky. je126121

WANTED: Currier & Ives winter scenes. Highest prices paid for large folios. — T. M. Reece, Boonville, N. C.

WANTED: Genuine Currier & Ives pictures of Mississippi River, Indians, ships, presidents, hunting, fishing, rairoads, farm, city scenes. — A. R. Davison, East Aurora, N. Y.

WANTED: Early American prints -Currier & Ives. Chromos, Detroit Photographic, old familiar household prints, etc. — B. J. Pollard, 14300 Prairie, Detroit 38, Mich.

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"MADONNA OF PORT-LLIGAT"

BY DR. ISIDORO MONTIEL

Professor of Marquette University Milwaukee, Wis.

I don't know if, among the many people who have spoken about Dali's secret, there will be someone who has already pointed out the why of his actual adventure in religious themes. But it is interesting to observe how, after his participation in the great International Exhibition of Surrealism in Paris, in 1947, Dali proceeded to abandon his Freudian and paranoic conventionalisms and has concentrated on doing religious, mystical paintings.

The curious fact is that this "Dalian pre-mysticism," steeped in the technique of the Renaissance painters, turns itself into a baroque, paradoxical, and over conscious complexity. It wishes to signify at the same time how the mystic is able to unite the actual discoveries of nuclear physics with religious concepts.

His new perspective, fantastic, detailed, and de-materialized, wants to suggest to us the existent theme of the anguish and atomic tension of our age.

As in the metaphysical and surrealistic work of his early years, Dali has presented these same characteristics in his religious paintings, giving to them an intensive force of curiosity, and interpretation

curiosity and interpretation.

In fact, Dali's paintings, although beautifully detailed and mysteriously illuminated, attract as much for their interpretative obscurity as for their light giving clarity. One of these, precisely his first religious, mystical painting, entitle "Madonna of Port-Lligat," has been acquired by the University of Marquette.

Marquette is a North-American University directed by the Jesuits, the largest Catholic university in the world. There was held recently at this University an exhibition of the following works of Salvador Dali: the "Madonna of Port-Lligat," the 28 jewels of the Owen Cheatham Collection, and the 15 designs which Dali pictured with these jewels.

following works of Salvador Dali: the "Madonna of Port-Lligat," the 28 jewels of the Owen Cheatham Collection, and the 15 designs which Dali pictured with these jewels.

This "Madonna of Port-Lligat," a picture of reduced dimensions, is the preliminary study, especially of the central figure, which Salvador Dali painted in 1949 for that other composition with the same theme, although with differences, and larger in size— the great "Madonna of 1950," now in Canada ir Lady James Dunn's collection.

Presented to Pope Pius XII, who blessed the work and praised Dali in order that he might continue his

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E. G. Warman Publishing Co. 8-10 Frankhoover St. Uniontown, Penna. religious painting in his characteristic and genial art, the "Madonna of Port-Lligat" has been donated to Marquette University by Mr. and Mrs. Haup, who purchased it in a gallery in New York.

In this art gallery it was exhibited jointly with the great "Madonna of 1950," an enormous picture of the central pavilion which, on account of its extraordinary size and price, remained for some time without being sold, until finally it passed on to the aforementioned collection of Lady James Dunn.

The "Madonna of Port-Lligat" is a masterly work which seemed to overstep many accepted conventions of religious art. Upon its appearance it produced a surprising scepticism of criticism and interpretation. Now it has been recognized as the best modern surrealist suggestion, from the theme upon which the great Renaissance painters based many of their paintings.

Looking upon the embellished panorama of Port-Lligat, the Madonna appears as elevated and aloof rather than as a material, allegorical symbolism. A baroque door, broken at the front and on both sides, catches the figure in symmetrical suspension. This is to signify the Christian concept that the Virgin Mary is the "gate to Heaven" (Janua Coeli).

Her body, mystic, with hands raised in prayer as those Madonnas of the Renaissance, opens itself, pierced through in the form of a tabernacle, leaving an inner celestial space, and lodging in it the naked body of the Child God. He, in His turn, with another little tabernacle open in His breast, has in suspension a piece of bread, symbol of the Eucharist.

of the Eucharist.

According to Dali that ought to suggest the de-materialization existing in nature. For that reason the material body of the Madonna does not exist. There is, in place of the body, a tabernacle filled by the Divine.

Much of Dali's represented iconography comes from Renaissance painting. The seashell signifies the Maternity and Baptism of Christ. The suspended egg is the traditional symbol of purity and integrity, or of life and resurrection. The aloft blue ball on top of the right hand of the Child God suggests global power or omnipotence. The sea-urchin in his shell is the sign of a perfect microcosmos. There are, too, the (Continued on page 54)



"MADONNA OF PORT-LLIGAT," by Salvador Dali. Preliminary study.

—Photo, courtesy of the Milwaukee Sentinel

On TIME

By L. W. SLAUGHTER PART VI

Clocks and Watches Change to Mass Production

There were not many changes of importance in the mechanical features of clocks and watches in the period from 1765 to 1814. By the same token, there were hardly any changes in the methods of making clocks and watches from the very beginning of this history up to 1814. It was at this time that an event occurred which was to completely revolutionize the industry.

revolutionize the industry.

Eli Terry, born April 13, 1772, was the man who would bring this revolutionary change to an industry that had resisted change for a period of 300 years. This man of great genius, high intelligence, and great business ability had established himself as a master clock-maker at Plymouth, Conn., shortly after 1790 and when he was scarcely 20 years old. The first of nine patents was granted to him in 1797, when he was only 25 years of age.

By 1800 the clock-making industry in America had fallen into evil

By 1800 the clock-making industry in America had fallen into evil days. The hand-made clocks, as they were then made, were expensive and only the comparatively well-to-do people could afford them. Those who could afford them had them. The market was drying up and a great many clock-makers had turned to other fields of endeavor.

Eli Terry was, of course, faced with the same problems. He, however, instead of accepting what appeared to be the inevitable, decided to try to do something about it.

It is said that, along about that time, Terry did a lot of traveling, on horseback, over the State of Connecticut, talking with people in all walks of life. He found that almost everyone wanted a clock, but the few could afford to buy one. The problem, then, was to find a way to build an inexpensive clock that could be sold, in great quantities, to people of ordinary means.

people of ordinary means.

As a result of his studies of the market and after much experimentation, Terry produced and patented a simple clock movement, made mostly of wood. He found a way to make it, in quantities, at a very low cost.

Using water-power, and machines which he, himself, designed and made, found that parts could be made sufficiently accurate to permit mass assembly methods; that is hundreds or thousands of a single part could be made and would fit, without alterations, in any movement.

The assembly, then, became a simple and inexpensive operation compared to the old hand methods which required each part to be fitted in a movement. The result was a clock that could be made in great quantities, at low cost, and could be sold at a very moderate price.

In 1806 he contracted to make 4000 of this simple type of movement. The idea of making such quantities was completely unheard of and there were many who said he was crazy. Nevertheless, he did make the 4000 movements and, of course, hundreds of thousands more over the years.

Within a comparatively short time the entire clock-making industry was changed over to mass production methods. Ways were found to stamp out gears and other parts from sheet brass, and soon brass movements were being made on the same large scale.

Terry's momentous achievement was the beginning of the revolution in the manufacture of all products, which has continued and accelerated through the years to the present day. This achievement, therefore, is an event of profound importance, not only to the clock industry, but to all industry as well.

Long after the clock industry had achieved factory mass production on





From top to bottom
Top
Modern Swiss "Jumper" watch.
Bottom
French railroad watch.

a large and successful scale, watches were still being made by the old slow and expensive hand methods with little or no interchangeability of parts. The watch-maker still made the parts for his watch by hand and fitted them together by the use of the file and the turning lathe.

It was inevitable that the watch industry would, in time, follow the lead of the clock industry in finding a way to use power machines to make parts in quantities and with the accuracy to permit assembly without slow and costly alterations.

Aaron L. Dennison and Edward Howard were the two men who were destined to bring the watch industry out of the dark age of hand-work into the light of machine production and assembly line methods. These two men formed a partnership in 1849 and were assisted financially by Samuel Curtis.

Their first factory was started at Roxbury, Mass., in 1850. Their first attempt was an 18-size watch to run eight days and this was not successful. They then made a 30-hour watch which was successful and was on the market in 1852.

That is to say, the watch was a successful mechanical time-piece, but the business was not very successful financially. In 1854 the plant was moved to Waltham, Mass., and it later became the Waltham Watch Company which made and sold millions of watches from 1854 to a few years ago, when the business was liquidated.

The partnership of Dennison and Howard was terminated with Dennison becoming superintendent of the Waltham plant while Howard restablished himself in the watch business at Roxbury. Watches bearing the name of Howard are noted for fine workmanship and accuracy and were still being made until very recent times.

These two men, Dennison and Howard, must be given full credit for revolutionizing the watch industry just as Eli Terry had earlier revolutionized the clock industry. The results of their efforts and their great foresightedness is incalculable and the effect throughout the world has been of enormous importance.

has been of enormous importance.

The Elgin National Watch Company was founded at Elgin, Ill., in 1864. Waltham and Elgin were the largest makers of watches in this country for many years. Elgin is still in business and still makes good watches.

A recent achievement of Elgin has amazed me. It has produced a wrist watch that has been approved for railroad use. This is a first and may be the only watch of this type to meet the rigid standards for railroad time-keepers.

The success of the Waltham Watch Company brought many other makers into the field. Some fell by the wayside quickly while others were successful and operated for many years.

Besides Waltham and Elgin there

were a good many well known names such as Illinois, Rockford, New York Watch Company, Ingersoll, and many others. Few have been able to survive. In fact, of the original manufacturers, only Elgin is still in business on a considerable scale.

The American watch industry has recently fallen into very evil days indeed. This is occasioned by the competition of the Swiss watch industry. Because of lower wage standards Swiss movements can be brought into this country, even with import duty, at prices far below the cost of manufacture here.

Since the duty is comparatively low on movements and much higher on complete watches, the practice is to bring the movements over here and case them in this country. One very well known manufacturer has recently purchased a Swiss factory and is making movements there in its own plant.

We have now reached the end of The Simple Story of Time. There has been no attempt whatever to detail the history of time-pieces and all technicalities have been carefully avoided.

The manner in which the subject has been handled may be an over-simplification and possibly will serve no useful purpose at all. The purpose has been to reduce to simple language material which can be highly technical and is usually handled in that manner. Using myself as an example, I have assumed that the very technical treatises on the subject are, to many of us, unreadable.

My hope is that one who has read the simple story will have gained a panoramic glimpse of the long history of time-keeping devices and will, therefore, have a better perspective to work from. It can serve no other purpose than this, except to be a guide to further study.

Many who read this, and who now think that a watch or clock 50 or even 100 years old is a rare antique, will be shocked I fear. The fact is that there are time-pieces 400 years old still in existence and actually running, after a fashion.

What is it that makes an old clock or watch interesting or valuable? Age alone is only one factor. There are many, many other things to be considered such as:

> Rarity Rarity
> Beauty
> Fine design
> Fine workmanship
> Efficient performance
> Mechanical oddities
> Mechanical design
> Reputation of the maker
> And many, many more

There are no set rules to go by, as I have pointed out several times in the text. It is quite possible that an item 50 years old, or less, may be both interesting and valuable, while another, two or three times its age, may be of little interest or value.

There is so much fascinating history and so much to be learned about the subject that one could spend a full lifetime in study and research and still only scratch the surface. The research and study that is necessary to establish the history, the characteristics, and the value of just one old clock or watch is considerable. I wonder why so many people think that there is no time or effort at all in preparing an answer to the questions that come to me in the mail

I know of no other hobby that can be more interesting and rewarding than the building of a collection of old time-pieces. The normal processes that are required if one is to become a serious collector will automatically:

Provide a liberal education,

Give unequaled satisfaction, Benefit one both mentally and phys-

ically, Prolong youth and add to the joy of life,
And, in time, may return a profit.

NOTE: The illustrations used have no direct connection with the text.

APPRAISAL FEE

APPRAISAL FEE

"What Is My Clock Worth?"

Send picture and brief description of clock to L. W. Slaughter, 201 East Lancaster Ave., Shillington, Pa., asking my fee. I will estimate the time and work involved and notify you on my charge. Be sure to write for Appraisal Service Fee.

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CLOCKS FOR SALE

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Ingraham oak kitchen, 2252", crane on gl., \$18.
Two Ingraham oak kitchen, 2252", crane on gl., \$18.
Welch, Spring & Co., mahog, 1712", gilt liner
Welghts, picture on glass, \$20.
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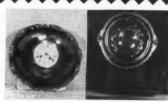
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Picture can be furnished.

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o. 512—Beautiful French Decorator Clock. Eight day French striking movement set in a lovely pierced wall

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L. W. SLAUGHTER

(By Appointment Only)

201 E. Lancaster Ave., Shillington, Pa. jly47

Old Mechanical Banks

Conducted by F. H. GRIFFITH

Snake and Frog in Pond Bank

By F. H. GRIFFITH

The Snake & Frog In Pond, a most unusual tin mechanical bank, is our choice as No. 97 in the numerical classification of mechanical banks. It is unique in that it is the only bank known to utilize the representation of a snake in its action.

A snake striking a frog would most certainly seem an unlikely subject matter for a child's savings bank. The fact that such a bank was made, however, offers further proof of the extremes to which designers of mechanical banks went to in coming up with something different in the way of action and subject matter.

The vast majority of people obviously do not like snakes. Transversely, however, most people are definitely fascinated by them and drawn to them in spite of being repelled.

Within this realm of feeling, lurking in the subconscious of the individual, lies the particular interest in the Snake & Frog In Pond. Specifically, of course, with respect to a collector of mechanical banks. This is in addition to the collector's usual desire of ownership and interest in any specimen of a mechanical bank.

The Snake & Frog In Pond shown is owned by John D. Meyer, one of the pioneer collectors of mechanical banks. It was formerly in the collection of the late James C. Jones, who was also one of the εarly collectors, Just where Mr. Jones obtained the bank is unknown to the writer, however, it is known that the bank is of foreign manufacture.

The wording "Made In Germany" is printed on the end of the bank where the frog is located. The initials "D.R.G.M." appear above this statement. This lettering has three interpretations or meanings.

One, Deutsches Reichs Germein Musterschutz - Deutsches means German, Reichs means Empire, and in the last word "Muster" means registered, and "schutz" stands for design, trademark, copyright, or pattent.

Second interpretation or meaning is Deutsches Reichs Geschutzes Muster - this means German State Protected Material.

The third and last meaning is Deutsches Reichs Gebrauchsmuster this means a German Registered Design that is good for a short time only.

Just which of these three meanings apply to the Snake & Frog In



Pond is unknown, however, this is not necessarily important. What is important is the fact that the bank was a protected item, the same as a patented bank in our country.

Other information on the bank is sadly lacking. The actual manufacturer or designer is unknown. So is the period or time in which it was made. The writer has never seen any old catalogs or other material that pictured or described the bank, which would be helpful in dating it. In any event, it is the writer's opinion that it was produced after 1900, and most likely dates in the 1910 to 1920 period.

The bank is a very attractive item with bright colors and fine details. The base represents a predominantly light green woodland scene. The large frog is in a lake and the indentation of the lake on top of the base goes to within an inch of the snake. The snake is among some brown and yellow rocks, green grass, and ferns.

The lake is blue streaked with white, and in it are some raised librated in contractions.

The lake is blue streaked with white, and in it are some raised lily pads in green and white. A green frog is swimming in the water and a green and yellow salamander is crawling towards the snake.

A snail is crawling on the edge of the lake and surrounding the lake are many types of flowers in red, yellow, white, and blue. The lake is also represented along each side of the bank. Here again are highly colored flowers, snails, bees,

frogs, and a lizard.

The body of the snake is a mottled iridescent blue and gold. The top of his head is an iridescent blue with beady gold eyes. The underside of his head and mouth is yellow. The large frog on the end of the bank is a dark green and black with a yellow underside. All this detail and color add up to a very attractive bank.

To operate the bank a coin is placed in the snake's mouth (the lower jaw is movable). The operating lever is located under the snake, and when this is depressed the snake darts forward realistically and rapidly, and at the same time the frog opens his mouth. The snake stops at a given point and the coin flies from his mouth into the open mouth of the frog. The action is fast and accurate. The bank is pictured just (Continued on page 57)

IMPORTANT!

TO EXPEDITE YOUR REPLIES

Please address any and all correspondence to Mr. Griffith, Department Conductor, at

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F. H. GRIFFITH

P.O. Box 10644, Pittsburgh 35, Pa.

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PLEASE NOTE my mechanical bank display ad in this section, listing various wants. — F. H. Griffith, P.O. Box 10644, Pittsburgh 35, Pa.

Mechanical Banks — Leslie DeVoe, 4010 Washington Blvd., Indianapo-lis 5, Indiana. ja12675

OLD mechanical and still banks, toys, describe, state price, condition. — Sco-field's, Box 457, Ridgefield, Conn. f12069

ANIMAL BANKS, Will buy collections, \$10 each paid for cows. \$4 each for deer, etc. — Miller's, 1017 Westgate, Troy, Ohio.

MECHANICAL BANKS: Pelican, Rooster, Hen, Frog, others. Still banks: cow, cat with ball, large turkey, bird, gold goose, rhinoceros. Complete description, price first letter. No bids. — Miller's - 1017 Westgate, Troy, Ohio. au3215

IRON & TIN TOYS wanted: All types of horse drawn cast iron and large tin toys, including Royal circus wagons and horse drawn trolleys, animated toy cap pistols, all types of steam operated toys, old mechanical banks, early autos, early iron and tin trains. — A. J. Koveleski, 331 Adams Ave., Scranton 3, Pa. Phone 1-717-DI. 2-1963.

ANIMAL old iron still banks, original paint. State size, condition, color, price.

— Sidney Partridge, Marlboro, N. H.

COLLECTORS NOTICE! "Penny Pineapple" mechanical coin bank. Commemorating Hawaii - the 50th state. First really new mechanical bank since the turn of the century. Descriptive picture folders 10c, refundable. — High, Dept. H5, 1219 Girard, Wyomissing, Pa. 03065

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HAVE nice selection of still banks and few mechanicals. Please enclose stamp for list.—A. Hotze, 9328 McKensie Rd. Aftton 23, Mo. s133041

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OLD IRON TOYS: Especially want Royal Circus giraffe cage wagon, must have large cast iron giraffe in wagon. Circus band wagon, any kind but the Overland. Also want other old cast iron toys. Will pay extra good price. I am no dealer.— A. H. Mundis, 731 Wallace St., York, Pa.

"PENNY PINEAPPLE"

Mechanical Bank to Commemorate Hawaii the 50th State

-is a top quality, cast iron, collectors item - hand cast and hand painted in bright patriotic colors. The arm lifts the coin, the tongue recedes, and the eyes roll up.

Price \$16.50 postage prepaid

IMSWILER & SAYLOR 244 Plymouth Road Wilmington 3, Dela.



OLD **METALS**

Conducted by GRACE KALER

A Glossary of Enamels

PART I

By GRACE KALER

AMERICAN ENAMELS
Works of certain contemporary American enamelers are represented in the Metropolitan Museum of Art, New York.
The Cleveland Museum of Art and the Syracuse Museum of Fine Art have been instrumental in stimulating interest in American enamels.
The National Ceramic Exhibition of Enamels and Pottery, founded in 1932, is circulated annually throughout the country.

country.

American enamelers have been invited to send exhibitions to museums in the Scandinavian countries, England, and to many important museums and galleries of the United States.

of the United States.

ANNEAL

To strengthen enamels by heating and gradually cooling. After the last firing of an enamel, the work is removed until the furnace has cooled slightly; the enamel is then replaced and left to cool with the furnace, thus becoming properly annealed, and reducing the risk of subsequent cracking.

ARABIAN ENAMELS

Arabian and Chinese enamels bear

ARABIAN ENAMELS

Arabian and Chinese enamels bear common characteristics. It is believed that the art of enameling was introduced independently in the South of China by Arabs in the 14th century. Records indicate that the cloisonne enamels of Constantinople were already known to Chinese craftsmen in the 14th century, and were available for comparison with enamels brought by the Arabian ships.

Enameling is closely related to glasswork, and the two crafts are sometimes combined. The magnificent mosque lamps in Arabian countries, are splendid examples of enameling on glass.

ARCHITECTURAL ENAMELS

amples of enameling on glass.

ARCHITECTURAL ENAMELS
Enamels have been used to ornament architectural forms, interior and exterior. Perhaps the first 20th century building to use exterior enameling extensively is the National Radiator Company building in London, England. The front of the seven-story structure is black marble. The cornice friezes, the lighting devices, and doorways are decorated with champleve enamel in varying shades of green, yellow, red, and gold.

yellow, red, and gold.

Known as plique-a-four, this is a technique of fusing translucent enamel colors in open filigrees, with no background. The enamels are like miniature stainedglass windows, the lead lines in the windows being represented by the metal cloisons in the enamel.

BASE MATERIALS

Enamels are applied to gold, silver.

Enamels are applied to gold, silver, copper, bronze, and iron; sometimes to white metal; seldom to brass. Enamels are successfully applied to glass, and to

are successfully applied to glass, and to porcelain.

Pure, or almost pure, metals are generally best to receive and retain enamels. Fine gold and pure copper, as thin as possible, are the best metals for enameling.

eling.

BASSE-TAILLE

This style is a combination of sculpture and enameling. Sculptured designs were worked in low relief on a metallic base; the uneven surface was filled in

with colored translucent enamels, leaving

with colored translucent enamels, leaving the sculptured surface clearly visible. First evolved in Italy in the 13th century, splendid reliquaries, chalices, and processional crosses were made, and richly ornamented in this manner. In France this technique was known as email de basse-taille, and in England was defined as translucent enamel on sunken relief.

The great period of basse-taille enameling ended with the Renaissance, though it remained popular in Spain and South Germany to the middle of the 16th century.

Two unexcelled examples of basse-taille Two unexcened examples of basse-taine work are the Royal Gold Cup, probably made in Burgundy or Paris about 1350, now in the British Museum, Loudon; and the King John Cup (c. 1325), silver-gilt with enames on silver, at King's Lynn, Norfold, England.

BATES, KENNETH F.
Contemporary American enameler, author, and lecturer. His work, "Enameling, Principles and Practice," is an authoritative and practical handbook covering all phases of the art of enameling.

BATTERSEA ENAMELS

BATTERSEA ENAMELS
In England, the process of enamel painting at Battersea (now in London) was developed by Stephan Theodore Jansen in 1750. The Parisian quality of enameled miniature painting was successfully copied.

A ground of hard white enamel was fused to a copper base. When completely cooled and hardened, the white enameled surface was ground smooth and designs in colored opaque enamels were applied

in colored opaque enamels were applied

and fused.
Until about 1820, quantities of small

boxes, card trays, wine labels, candle-sticks, figures of birds and animals, fruits, and vegetables were enameau. Later, designs were not hand drawn, but printed, and much of the artistic value was lost.

BILSTON ENAMELS

BILSTON ENAMELS
Similar to Battersea enamels were the
painted enamels made in Bilston, Staffordshire, England. Expert enamelers
were Mary Bickley, Isaac Becket, and
Thomas Perry. In general, Bilston colors
were less refined than those used in
Battersea enamels.

BONE, HENRY, 1755-1834
English enamel painter of miniature portraits in London. In 1780 he exhibited his first painted enamel at the Royal Academy, a large enamel portrait of his wife, which immediately established his reputation. In 1800 he was appointed enamel painter to the English Court, an honor which he enjoyed for many years.

BOUND ENAMELS

The Middle-period (17th-18th centuries) Japanese cloisonne enamels were divided into two classes, the bound and the unbound. In bound enamels the edges were protected by metal bands. The enamel pastes used in the bound works were harder and the colors strong-

er.

BYZANTINE ENAMELS

In the Byzantine, or late Greco-Roman period, from the 5th century through the 15th, the art of enameling was practiced in the highest perfection. Some of the cloisonne work of the Byzantines strongly suggests a Persian derivation. One of the rarest Byzantine enamels is an 8th century cover of a reliquary





Top: left to right Toilette box of Chinese Cloisonne. Ch'ien Lung (1736-1795). Vase of Japanese Bound Cloisonne. 18th century, Made by Ko Gen. Pitcher of Canton Enamel with tiara top. Ch'ien Lung. Bottom

Box top of Basse-taille open-work surmounted on a plaque of jade. Length 71/8 inches, width 31/8 inches, Ch'ien Lung.

From the collection of the author Photographs by Tau

the True Cross, in the Metropolitan Museum. Most Byzantine enamels were executed in gold.

BYZANTIUM (Constantinople)

This city was the great center of enameling in the Middle Ages. The work there is believed to date back at least to the time of Justinian I (488-55) who was Byzantine emperor 527-565. The great period of Byzantine enameling began in the 10th century in Constantinople, continuing through the 11th century.

The master-piece of this period is the famous Pala d'Oro in St. Mark's Cathedral, Venice. This altar screen is believed to have been made in Constantinople in 976 and taken to Venice about 1165. Many other Byzantine enamels in Venice resulted from the taking of Constantinople in 1204.

CANTON ENAMELS

Venue resulted from the taking of Constantinople in 1204.

CANTON ENAMELS

Painted enamels from China are commonly known as Canton enamels, the city of Canton being the great center of their creation. The technique of painting on enamel passed from West to East, when early French missionaries took Limoges enamels to China to be copied. Canton enamels have always been more popular in the West.

The Chinese consider copper a far less noble object for the art of the decorator than porcelain, and they named this enamel "foreign porcelain." No painted enamels of importance have been produced in Canton since the reign of Ch'ien Lung, which closed in 1795.

Many fine examples of Canton enamelwork may be seen in the Victoria and Albert Museum, London.

CAROLINGIAN ENAMELS

Albert Museum, London.

CAROLINGIAN ENAMELS
The Carolingian period (786-814)
brought a new style of enamelwork to
the West, particularly Eastern France,
Western Germany, and the Netherlands.
Figure subjects in relief and foliated
ornaments were adopted from the Christian East, through Italy.
A strong Byzantine influence is evident in examples of this enamelwork.
During this period enameling was practiced in monasteries only.

ticed in monasteries only.

The few pieces which remain are in cloisonne. Extant examples include a reliquary, made between 785 and 807, for the Church of Herford in Westphalia, in the Museum of Industrial Art in Berlin

THE CAUCASUS

The most ancient examples of enameling, other than Mycenaean art, are the enameled bronze ornaments found in a cemetery at Koban in the Caucasus. These are claimed to date from the 9th to the 8th century B.C.

CELL ENAMELS

Cloisonne enamels are sometimes re-ferred to as cell enamels. A vast number of cells, formed by a network of metal cloisons, or partitions, make up the pat-tern of cloisonne enamel.

tern of cloisonne enamel.

CELLINI, BENVENUTO - 1500-1571

Born in Florence, Italy. A versatile and great craftsman, he worked throughout his life as a goldsmith; he was also an accomplished sculptor and author. Cellini's famous gold and enamel saltcelan, which he made for Francis I of France, is one of the finest extant examples of his work. his work.

CELTIC ENAMELS

CELTIC ENAMELS
When Caesar conquered Britain in the 1st century B.C., he found that the Celtic inhabitants of the island were decorating bronze horse trappings, armor, and jewelry with enamel. One of the most important existing examples of their work is the beautiful bronze-backed mirror from Birdlip, now in the Gloucester Museum. Museum.

Museum.

Celtic enamelers of Central and Western Europe, in the 3rd century B.C., ornamented bronze objects with bits of red enamel. During the Roman period it is significant that enameling, both cloisonne and champleve, was carried on almost entirely in the old Celtic areas which had become the Northern Provinces of the Roman Empire.

To the Celts of the British Isles of the 3rd century A.D. is attributed some of our earliest records of enamelwork. These warriors are known to have made enamel fillgrees for decorating their shields and swords.

and swords.

CHAMPLEVE

In champleve enamels, also known as pit or imbedded enamels, the walls enclosing the enamel colors are fashioned in the ground of the metal base-plate itself; the designs are carved, cast, etched, or stamped. Opaque colors are usually employed.

Champlaya enamels are seldow backed.

ally employed.

Champleve enamels are seldom backed, but, to insure a good grip for the colors,

the surface of the sunken areas is usually left rough. The depth of the cavities is usually between 1/50 and 1/20 inch.

Great quantities of champleve enamels were produced in Limoges, France, during the 12th, 13th, and later centuries. The Saxon hanging bowls, such as the 10 silver bowls discovered in the Ship Burial at Sutton Hoo, Suffolk, England, about the year 655, are some of the most beautiful examples of champleve work in existence. These bowls are now in the British Museum, London.

CHIEN LUNG

Chinese cloisonne enamels of the Ch'ien Lung period (1736-1795) are character-ized by an exceptional technical skill in every detail. One unusual technique of the period combined repousse and cloisonne work. Emperor Ch'ien Lung was a poet, painter, and calligrapher. Poems written by him appear on some fine enamels from his reign.

CHINESE EXAMPLES

The Chinese have made no claim to the invention of enamels. There appears to have been no development of the art of enameling in China until the 13th century, when the Mongolian conquests introduced into the Far East so many new arts.

new arts.

Certain early Chinese cloisonne enamels show striking resemblance to enamels of the Eyzantine School, with the fusing of several enamel colors within the same cell; also the application of gold encrustations to figures of metal sculpture. Chinese enamels are classified as Cloisonne, Champleve, Painted.

CHING DYNASTY

During the Chine dynasty in China.

CH'ING DYNASTY
During the Ch'ing dynasty in China,
the reigns of K'ang Hsi (1662-1722),
Yung Cheng (1723-1725) and Ch'ien Lung
(1736-1795) are distinguished for the excellence of their enamels. Each contributed technical improvements to the process of enameling.

FIRST 22 CIVIL WAR CENTENNIAL SOUVENIR SPOONS

FUTURE HEIRLOOMS DEMI-TASSE SPOONS

STERLING SILVER ENAMEL Beautifully Hand-painted in Attractive Colors

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8. 2nd U.S. CAVALRY, Regulars

9. GARIBALDI GUARDS, 39th N.Y. Vol. ALBERT H. OECHSLE, 709 East High St., Jefferson City, Mo.



\$6.00 each, tax, insurance and postage included

CHING TAI
The most common identifying mark of
Ming cloisonne enamels is that of the
Ching Tai period (1450-1456). There
seems to have been an important revival
of the art during this time. The reign of
Ching Tai was contemporary with the
last seige of Constantinople by the Ottoman Turks in 1453.

CLOISONNE

In cloisonne enameling, sometimes called encrusted, every detail of the design is outlined with narrow bands or wires of metal. These bands are secured edgewise to the base-plate in a manner to cover the entire surface with shallow

cells.

The cells are then filled with colored enamels, which have been ground to a fine powder and moistened to form a paste. The enamel is then fired; the fusing point of most enamels is 1500 degrees F.

Because of sharing

grees r.

Because of shrinkage during the firing, several coats of enamel are necessary to complete the process.

Sary to complete the process.

CLOISONS

The fine ribbons or threads of metal, outlining the details of a cloisonne enamel design, and forming cells to contain the enamels, are called cloisons. Gold, silver, brass, copper, and white metal have been used for making cloisons.

Byzantine craftsmen produced some of the finest cloisonne enamels between the 6th and 12th centuries. They worked in gold with opaque colors, using fine cloison wires about 1/100 inch in thickness and 1/50 to 1/32 inch in height.

(To be continued)

A Turkish Niello Spoon By ISABEL SCHRADER

The collecting of spoons often leads one in strange and devious ways. Far countries and long-ago persons come to life in the search for the meaning of some obscure design or symbol.

Several years ago a beautiful little niello decorated spoon attracted me, not only because of the exquisitely crafted floral design on both front and back of the handle, but by the mosque-like buildings depicted in the

Minarets surrounding the hill or rock on which the buildings are perched suggested a Mohammedan origin. At the tip of the handle is a design which could be neither bird nor beast, and I was completely mystified.

As often happens, when I was looking for something else, the solution of part of the mystery suddenly appeared. In A Handbook of Muhammadan Art, by M. S. Dimand of the (Continued on page 58)

PEWTER WANTED

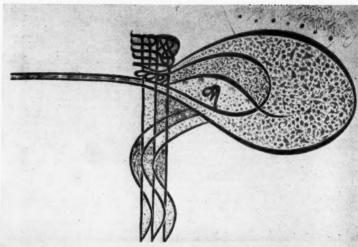
PEWTED WANTED by collector and dealer. Old, marked American pewter.—
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STERLING souvenir spoons, all sizes, also large selection of early American silver spoons, prior to 1800. Send wants.

— Kenneth R. Park, Jeweler, 31 West St., Boston, Mass. Established 1844.





From top to bottom:

Top
Enlargement of symbol on tip of Turkish niello decorated spoon. At right, the Turkish spoon with niello decoration.

> Bottom Tughra of Sulaiman the Magnificent, Sultan of Turkey, 1520-1566.

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Sterling Souvenir Spoons, \$1.50 ea. and up. Assortments sent on approv-al. State seal spoons, \$3. Foreign & enamel spoons, \$2.50 to \$10.—Frank Schwarz, 1806 Chestnut St., Phila-delphia 3, Pa. mh120882

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OLD METALS WANTED

WANTED: Old trophies, etc. awarded for automobile events. — B. J. Pollard, 14300 Prairie, Detroit 38, Mich. 03652

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BUTTONS

Conducted by DOROTHY FOSTER BROWN



The Deserted Nest, a large, bronzefinished button.

Button Notes

By DOROTHY FOSTER BROWN

Some time ago, H. F. Shaffer, of Chambersburg, Pa., sent me a large bronze-finished button which seemed unusual enough to warrant exhibition. I call it "The Deserted Nest," and part of its interest lies in the fact that a similar button shows a bird on the nest. Whether the two were a pair, or whether one was adapted from the other, it would be interesting to know.

The button is one and 13/16 of an inch in diameter, and very well made. Note the nail and screw heads (dummies) which "hold" the overlapping back to the border. This button probably adorned a coat, cloak, or cape, c. 1885-95.

"The Three Edwards" by Thomas B. Costain, covers the period in English history between, approximately, 1240 and 1377. In Chapter V, "The Plantagenets at Home", there is a paragraph of interest to button collectors:

"There were two tendencies of the day (c. 1275) in the matter of costume which should be recorded. The first was the introduction of buttons. Used at first for decoration only, on books and purses and scabbards as well as clothes, the butten began to prove its utility in holding clothing closer to the body, thereby providing greater warmth and accentuating (where the ladies where concerned) the gentle curve of the figure. The button would become of increasing use as time moved along and would be largely responsible for the eccentricities and fantastic developments of the succeeding reign."

It was my good fortune, not long ago, to hear a talk on "Home Life

among the Amish," by a lady who spent some time among the "plain people," gathering material for a thesis.** When the talk was over, I asked if it were true that the Amish did not wear buttons.

The lady replied that among the colony where she stayed, which was in Ohio, no buttons were worn by the women, whose garments were secured, when and where necessary, with pins. But the men did wear buttons on their trousers — four apiece in most cases, but occasionally only two.

These buttons were of the plainest and cheapest type, probably made of Composition, and were a reluctant concession to necessity. Their coats and other garments were fastened with hooks and eyes.

I have a number of post cards and photographs which show members of a Pennsylvania branch of the sect. In these pictures, buttons are visible on clothing worn by men and children; and these buttons appear to be light-colored, possibly pearl. But from what the speaker said, I gathered that the Amish of Lancaster County (Pa.) are less strict, in a number of ways, than their Ohio cousins. This might account for their less limited use of buttons.

Arthur Guiterman was born in Vienna in 1871 and died in 1943. He did not pretend to be a "great" poet, but his verses have a charm and "human-ness" that make them pleasanter reading, I think, than some (so-called) "great" poetry. He contributed to "Life" (when it was a humorous magazine) and other publications for many years, and had a large and appreciative audience.

Mrs. Margaret McMackin, Marengo, Ill., found the following poem in an old scrap-book, compiled while she was in High School. She did not know where it originally appeared, so I cannot give proper credit, as I would like to. The poem is not only true to life, but it is typical of Mr. Guiterman's light and pleasing style, and his innate sympathy with simple, everyday things:

THE BUTTON BOX By Arthur Guiterman

"The shades are drawn, the lamps are lit. Across the wall vague shadows flit, And Mother, smiling, gently rocks, And dreams about the button box. The button box, the button box, With souvenirs of vanished frocks and party gowns of yesteryear, Old-fashioned now, but once how dear! These disks of metal, bone and shell Have each a little tale to tell; And that which keeps the varied hoard—The battered box—so richly stored, To her, who loves remembrance, is A treasury of memories. That giant button had its day On father's ulster, rough and gray A shield of horn that Baby John So loved to try his teeth upon; While this, that might have served an elf, Belonged to Baby John himself. That pearly whiteness held in place Some part of Edith's bridal lace; And this appeared on nothing less Than Mary's graduation dress.
These sparkling bits of glass recall A Christmas feast, a New Year's ball; And who that saw her could forget When Grandma wore these rounds of jet!

And Oh, what memories of pride, Of dread, of hope and joy abide In this bronze button, loved the best, Whereon the Eagle seal is pressed, That gleamed through flame and battle (Continued on page 54)

BUTTONS FOR SALE

300 good old buttons for \$2.50. Approvals sent promptly. — Minerva M. Miner, Sherburne, N. Y. d6063

FREE one large, one small picture button with each order of 10, 20, 50 or 100 good old buttons for \$1.50. Moneyback guarantee on all orders. Approvals. — Mrs. A. S. Campbell, 788 Bonaventure Ave., N.E., Atlanta 6, Ga.

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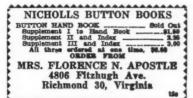
10c, 25c, 50c POKE BOXES and approvals for reference.—Mrs. B. H. Moon, 613 East D, Hutchinson, Kans. 83291

BUTTON HOOK BOOK. Pictures, information, patents, \$1.25. — Bertha Betensley, 5042 N. St. Louis Ave., Chicago 525, Ill.

LARGE STOCK genuine Antique buttons. Poke boxes 10c, 25c, \$1. Mail only.

-Mrs. M. Shannon, 8 Compton St.,
Boston 18, Mass. au3633

collection old Buttons: Collection modern, realistics, - "Goofies". Each collection to be sold as a whole. Call, write or phone HA 1-1592. May be seen by appointment. Send stamp for information. Also, a variety of old buttons on approval, with references. — Rachel Price, 17 So. 8th, Stroudsburg, Pa. au3465





This photo of Walter Williams was taken on November 12, 1955, on his 113th birthday celebration. He is pictured on the porch of his daughter's home in Houston, Tex. Mr. Williams served as a Confederate soldier with the rank of



James A. HARD. Rochester, N.Y. AGE. 108 - July 15:1841. COMMANDER, NEW YORK DEPARTMENT. G. A.R.

Theodore A. Penland. Vancouver, Wash. Age 100 Yrs National Commander GAR. Co.A. 152 Indiana Vol. Private.



Covers signed by James A. Hard of Rochester, N. Y., and Theodore A. Penland of Vancouver, Wash. Mr. Hard was deaf and blind. However, he did attend the reunion in Indianapolis, Ind., in 1949. He was sent by plane with assistants to care for him.

LAST CIVIL WAR ENCAMPMENTS

We are indebted to Howard F. Shaffer of Chambersburg, Pa., for his interest in sending us the in-formation and photographs on the

Civil War soldiers herein reproduced.
The last Union Encampment was Civil War soldiers herein reproduced.

The last Union Encampment was held at Indianapolis, Ind., in 1949. Six veterans who were able to attend were: James A. Hard, Rochester, N. Y., age 108; Theodore A. Penland, Vancouver, Wash., age 100; Joseph Clovese, Pontiac, Mich., age 105; Albert Woolson, Duluth, Minn, age 102½; Charles L. Chappel, Long Beach, Calif., age 102; Robert Barrett, Princeton, Ky., age 102.

The last Confederate Encampment was held in 1950 at Roanoke, Va. Only three veterans attended. They were: William D. Townsend, Olla, La., age 105; John Salling, Slant, Va., age 104; William Bush, Fitzgerald, Ga., age 106.

The last surviving Civil War soldier, Walter Williams, died in 1959 at the age of 117. He did not attend the last Encampment. Mr. Shaffer

the last Encampment. Mr. Shaffer considers himself lucky to have obtained his autograph since he refused to sign his pension checks or documents.

"MADONNA OF PORT-LLIGAT" (Continued from page 45)

fish, limes or still life, the landscape extending itself within the space, and a sea which reflects a tremulous light of yellow and blue.

Lacking in this picture are other symbolic allusions, as the unicorn or rhinoceros (rhino), mystic beast which symbolizes chastity, and which Dali placed within the pedestal base of the great "Madonna of 1950," as aforementioned, in the collection of Lady James Dunn.

Gala, the wife of Salvador Dali, posed as model for the Madonna, and the son of a fisherman for the Child Jesus. All the beauty of the bay of Port-Lligat is carried in this picture.

It is a beauty not pleasing, but rather sad and serene, perhaps through the effect of the mid-afternoon light, with blue sky and calm sea. At a distance are some slate sienna islands, steeped in dry terraces. Veiled by the waters are those floating seaweeds which have given a name to this magic place.

Hence its name, Port-Lligat, signifying a tidal-bound port ... as in all its entirety, a desolate and very sweet atmosphere, on a par with

the violent and desperate, recalling the remarkable perspectives of Leonardo and the baroque adventures of Bernini and Tiepolo.

This is the landscape preferred by Dali. There the artist always looks from his dazzlingly white house, with its solitary balcony confronting the sea.

"THE BUTTON BOX" (Continued from page 53)

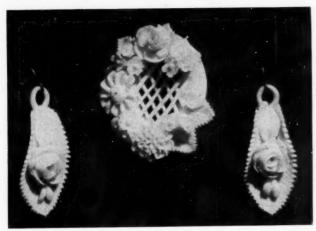
Upon a khaki uniform. The button box of long ago!

storm

Its true delights the children know Who thread its many-colored gems For necklaces and diadems; Or, in their vivid play behold A pirate chest of pearls and gold! And this worn coffer they who will May find a fairy casket still, When Memory her stores unlocks And pours them from the button box."

-0-

^{*}From: "The Three Edwards" by Thomas B. Costain. Copyright 1958 by Thomas B. Costain. Reprinted by permission of Doubleday & Company, Inc.
**Mrs. David C. Huntington of Northampton, Mass.



Earrings and brooch of bisque. -Courtesy, the Chicago Historical Society.

An American Parure

By LUCILE REALS and ROBERT W. FARNSWORTH

One of the jewelry fashions in the United States in the Civil War era was the wearing of a parure, a set of ornaments designed to be worn together. The lovely set pictured here consists of brooch and ear-rings made of white biscuit porcelain (sometimes called bisque).

The pin has a lattice work center framed by a variety of small flowers resting on leaves. Each ear-ring is in the shape of a serrated leaf upon which lies a rose, a single petal above, and two buds below.

According to information furnished by Mrs. Charles Healy of the Chicago Historical Society, biscuit porcelain jewelry such as this was highly esteemed during the mid 19th

"Biscuit" is a term applied to pottery that is fired only once, and is left unglazed. Biscuit porcelain is a fine medium for daintily modeled

Glaze, by reflecting the light, diverts the viewer's attention from the contours of the piece. Delicate mo-deling can be best appreciated in biscuit with its absence of color.

Artists had produced biscuit figures at Sevres in the 18th century. Collectors of porcelain are acquainted with the fine biscuit figures of Derby and the biscuit of Bristol.

This set is American, but the name of its maker is not known. Probably at least three persons worked to produce it: one man prepared and mixed the clay, a second shaped it, and a third fired it.

Made about 1860, this parure could have been a product of any one of several potteries. The United States Pottery at Bennington was famous for biscuit porcelain at that

Well-designed porcelain flowers and leaves are delicate. When used as jewelry they should be handled carefully. Given the same care that one would give a fine piece of china, porcelain flower jewelry can be man, porcelain flower jewelry can be worn with pleasure and will endure to be enjoyed by many generations.

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OLD AUTO LAMPS, horns, books, old cars, etc., wanted.—D. D. Way, 11 Eastwood Ct., Oakland, Calif. n6675

Wanted: Instruction and parts manuals for Sear's Motor Cars, 1910 Buick Model "19", and 1913-1914 Moyer. Also Penna licensed drivers badges, and brass duster buttons pic-turing old cars. — Carl M. Rustine, R.D. 3, Stroudsburg, Pa. 0122553

AUTOMOBILE catalogs, manuals, magazines. Please describe fully, with price for each item offered. — Reverdy Whitlock, 15 Broadway, New Haven, Connected

OLD AUTO ITEMS wanted: Brass auto lamps, bulb horns, radiator mascots & ornaments in metal & glass, radiator name plates & emblems, Pennsylvania license plates, old auto books & showroom catalogs, service manuals. Royal Doulton china: Plates, cups, saucers & pitchers; any pieces with old auto pictures. Early toy autos & toy cap pistols.— A. J. Koveleski, 331 Adams Ave., Scranton 3, Pa. Phone 1-717 - DI. 2-1963. au34201

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MISCELLANEOUS

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MISCELLANEOUS ANTIQUES

Chinese Cake Molds

By MARTHA HILL HOMMEL

These cake molds were first seen while the collector was walking along a busy thoroughfare in Lung-chuan, Chekiang. A street cake-vendor, who had set up shop directly on the pavement against a house, was busily engaged in forming little cakes with his mold.

Beside him stood a small charcoal stove with a pan of oil on it. In this the cakes had to be fried, then

were ready for sale.

The mold is a composite contrivance. The essential parts are a flat base-board of camphor wood nine inches long, 5 inches wide, and ½ an inch thick. Hinged to this is another board of the same thickness but otherwise only about half the size of the base-board.

This hinged-on board can be made to swing between two lugs (hinges) rising from the sides of the baseboard as pivots. As shown in illustration No. 1, the hinged-on board is seen lying over the left half of the base-board.

This hinged-on board has, in its center, a scalloped hole, 2¼ inches in diameter. Through it can be seen the carved design of a flower on the surface of the base-board.

By swinging the hinged-on board

By swinging the hinged-on board over to the right, its scalloped hole will fit over the design of a Chinese character carved on the right side of the base-board

will fit over the design of a Chinese character carved on the right side of the base-board.

The forming of cakes is easily done by pressing some dough into the scalloped hole of the hinged-on board as it rests over the flower design in the base-board. This position is shown in illustration No. 1. Next lift the hinged-on board and push from its hole the flat cake with the imprint of the flower design on one side.

To get a cake with the Chinese character design, the cake-vendor merely had to swing the hinged-on board over to the right side of the base-board then push his dough into the scalloped hole over the design

on that side of the base-board.

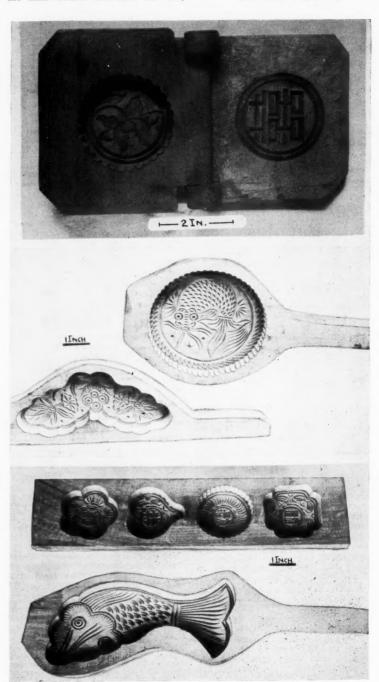
One might think the cakes made in this mold are stamped with a design on both sides. This is not the case. The convenience of this composite mold is that with it now a cake can be made with one design, and then a cake with another design, by simply using the left mold or the right.

One ornament as said before, represents a flower, probably Hibiscus Rosa-Sinensis, which the Chinese are very fond of picturing. The other

shows the conventionalized Chinese character Hsi, meaning Joy, Glad-

When the collector proposed to buy the hinged cake mold a very serious problem was introduced into the cake-vendors existence and his, up to now, even-flowing, cake-baking business. There was some money to be made, and yet it would stop the flourishing business of making cakes until a new mold was produced.

Understanding the perplexity of (Continued on page 58)



From Top to Bottom:

Cake mold with hinged-on board which has hole in center and can be swung to fit over
left hand flower design or right hand Chinese character design of base-board.

Other Chinese cake molds.

—From the collection of the author

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es

of

SNAKE & FROG IN POND BANK

(Continued from page 48)

after the coin has gone into the frog's mouth.

It occurs to the writer that sooner or later someone will undoubtedly refer to this bank as the Snake In The Grass Bank. This brings to mind an unforgettable occurrence years ago in the early stages of his collecting. He received word from an antique dealer that she had a Snake Fighting A Chicken Bank.

After much anticipation and driving he arrived at the destination ing he arrived at the destination to see this great possible rarity. Well, believe it or not, it was the Eagle & Eaglettes Bank. The party thought the tree branch lever was a snake and the eagle a chicken! This probably sounds a little fan-tastic, but it's absolutely true and only one of many similar incidents.

Prior to obtaining his fine mint pecimen of the Circus Bank (HOB-BIES, October 1952) the writer was offered a forgotten number of Circus Banks, and in all cases they turned out to be the Clown On The Globe. This, of course, is somewhat understandable, but nonetheless disappointing at the time.

In conclusion the Snake & Frog In Pond Bank most likely never In Fond Bank most likely never reached any particular degree of popularity with children, and in all probability a limited number were made and sold. This is further borne out by the fact that only two, possibly three, of these banks are in private collections to date. It's a very decorative, scarce little bank and a desirable item to add to a collection.

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A few full size water pitchers in the different Art Glass, but these are getting fewer each

Porcelain miniatures (brooches) of famous beauties. Nice, really OLD Garnets in brooches, lapel pins or rings. A few earrings (pierced ears), danglers or types our grandmothers wore. Charms for bracelets, etc.

In hand-painted china: matched creamers & sugars; plates in fruit, flowers, game or por-traits. Small size Haviland compotes, cups &

Bayreuth, Rose Tapestry creamers in two sizes at present time. Also one fine example of the original in this ware, an old Saxony 12" vase that looks and feels like an oll painting. Superb and of course, expensive.

Write me your wishes, perhaps I can help.

......



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Kamm's Glass Books, finest condition, have No. 3, 4 & 6 (2nd edition) and No. 7 & 8 (first edition) each \$2.50.

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14. 4 Black Adams Palestine Plates 9". Each 10.00
15. Blown Green Barber Bottle. Very
Lovely Enamel Dec 22.00

A TURKISH NIELLO SPOON

(Continued from page 52)

Metropolitan Museum of Art, New York City, is a picture of the Tughra of Sulaiman the Magnificent, Sultan of Turkey (1520-1566). I recognized the similarity of the design to that on the spoon and had an enlarged photograph made for comparison. (The spray on the spoon appears to be just a space-filler.)

The art of calligraphy or beautiful writing was cultivated by the Mo-hammedans from earliest times and was esteemed above that of painting. Turkish calligraphy and illumination are represented in the Metropolitan Museum by two large tughras or calligraphic emblems which formed the headings of imperial edicts of Sulaiman (also spelled Suleiman) the Magnificent. The ornament, in gold, blue, and black, with the addition of other colors, is characteristic of the art of the 16th century, known from faience and textiles.

It doesn't seem possible that the spoon dates back as far as the 16th century, though niello work was done by the ancient Romans, and in India in the 15th century. The perfectly straight line of bowl rim and handle are typical of other spoons of Oriental origin that I have.

Whether the bowl's design represents some particular mosque, I have not yet discovered, though it much resembles a picture of the fortress of Saladin at Aleppo. Views of Baghdad and of Mecca have much the same appearance.

It seems probable that some craftsman of much later date drew his inspiration from ancient designs and places known to him,

"CHINESE CAKE MOLDS"

(Continued from page 56)

the poor fellow, it was settled by the attached photographs of his cake - molds, and arrangements to wait a few days until a new mold could be procured to replace the old one. Finally it was obtained for a just to the great satisconsideration — to the great satis-faction of both the cake-vendor and the purchaser of the cake mold.

It comes to me now that perhaps a mistake was made at this time by not acquiring the recipe for these cakes — which might delight our feminine readers. But then again this, no doubt, would have been against the cake-vendor's principles in that he would be giving away his trade secrets and putting him-self out of business. Clever, these Chinese!

There are hardly two creatures of a more different species than the same man, when he is pretending to a place and when he is in possession of it.

-Lord Halifax

HISTORICAL RECORDS

(Continued from page 31)
The odd thing is that memories of Boninsegna, Caruso, Destinn, De Luca, Alda, Scotti, Chaliapin, and many others of the operatic ELITE have dimmed in my mind with time -yet this magic performance of "La Gioconda" remains vivid and alive as on the night I witnessed it. Dear Mrs. Favia-Artsay:

I wonder if there would be any opportunity to print some lists of Pathe recording artists' disc numbers and titles in HOBBIES?

Anything that can be done in this direction will be greatly appreciated, even if only one list at a time.

Very truly yours, rnilip L. Forstall (Evanston, Ill.)

Dear Mr. Forstall:

A capital suggestion, and I am glad you brought this matter up. Tell you what: space permitting, suppose I give, once in a while, a suppose I give, once in a paragraph or two from my early Italian Pathe catalog (quite primitive. it isn't even dated). Other collectors, too, will benefit from these listings so difficult to obtain.

So, to start the ball rolling, we'll begin with the discs of the sopranos Agostinelli, Boninsegna, and Bellin-cioni, in the etched-label, center-start 4000 Series.

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otherwise noted)

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4104 Aida: O patria mia
4114 Aida: Ritorna vincitor (w. orch.)
4107 Trovatore: Tacca la notte placida
4115 Trovatore: D'amor sull'ali rosee
(w. orch.)
4101 Fedora: O grandi occhi lucenti
4116 Ernani: Ernani, involami (w. orch.)
4111 Non T'Amo Piu (Tosti)
4117 Mignon: Non conosci il bel suol?
(w. orch.)
4102 Manon Lescaut: In quelle trine
morbide

morbide 4103 Tosca: Vissi d'arte 4109 Madama Butterfly: Un bel di

vedremo 4110 Boheme: Mi chiamano Mimi 4105 Gioconda; Suicidio 4106 Ballo in Maschera: Ma dall'arido

stelo 4108 Mefistofele: L'altra notte in fondo

4108 Mefistofele: L'altra notte in fondo al mare 4112 Faust: Ballata del Re di Thule (w. orch.) 4111 Non T'Amo Piu! (Tosti) 4113 Cavalleria Rusticana: Voi lo sapete, o mamma

o mamma
CELESTINA BONINSEGNA
(All with orchestra)
4173 Ernani: Ernani, involami
4176 Faust: Ballata del Re di Thule
4174 Boheme: Mi chiamano Mimi
4179 Tosca: Vissi d'arte
4175 Ballo in Maschera: Morro, ma prima
in grazia

in grazia
4181 Trovatore: D'amor sull'all rosee
4177 Forza del Destino: Pace, mio Dio
4178 Aida: Ritorna vincitor
4180 Cavalleria Rusticana: Voi lo sapete,
o mamma
4183 Manon Lescaut: In quelle trine mor-

4183 Manon Lescaut: In quene trine morbide
4182 Mefistofele: Morte di Margherita
4184 Gioconda: Suicidio
GEMMA BELLINCIONI
4392 Carmen: Habanera
4395 Carmen: Arla delle Carte
4390 Tosca: Vissi d'arte
4393 Cavalleria Rusticana: Voi lo sapete,
o mamma

o mamma 4391 Mefistofele: L'altra notte in fondo al mare 4394 Mignon: Non conosci il bel suol?

4396 Traviata: Ah! fors'e lui 4397 Otello: Ave Maria 4398 Boheme: Mi chiamano Mimi 4399 Faust: Ballata del Re di Thule

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IVES, IVES-BLAKESLEE, Carpenter, Kenton, Hubley, N. N. Hill Brass Co., Gong Bell Manufacturing Co., Shepard Hardware Co., J. & E. Stevens Co., Ky-ser, Rex and Wilkins. Want any catalogs issued by these companies. See my large ad in the Old Mechanical Banks Depart-ment of this issue. — F. H. Griffith, P.O. Box 10644, Pittsburgh 35, Pa. tfx

WANTED: Old iron hitching posts and old tin tobacco tags. — R. F. French. 507½ Highland Drive, Marshalltown.

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Marietta, Ga.

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items, dolls, glass & china, furniture.
728

OAK FOREST. Old Curiosity Shop, 15438
S. Cloero. Hand painted china, bisque,
dolls, furn. Open Sun. FU. 5-7000. aui6
PAXTON. The What Not Antique Shop.
Pat. glass, china, furn., lamps, Haviland, decorative items. General line. si6

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PEORIA. Curtis Antiques. Est. 1938. 2217

North Prospect Road. Phone 5-5430.
General line. Dealers welcome. au16
PEORIA. Hazel Ferryman, 1022 N. Institute Place. Pattern & colored glass, china, lamps, furn. Gen. line. au16
PRINCETON. The Stevens House Antique Shop, 125 Park Ave., East. Phone 2-3361. Lamps, china, glass, furniture.
Discounts to dealers. mh26

SANDOVAL. Frances Forrest, on U.S. 50, 1 mi. E. of U.S. 51. Furn., china, glass. Large stock. Dealers disc. je26 SILVIS. Wagon Wheel Antique Shop, one of the largest in the middle west. 1009 1st Ave., on Rt. 2 & 92. Ph. 34454.

\$PRINGFIELD. "Authentic Antiques" in city on Rte. 66, 1513 South Sixth St. Collector's items. Visitors welcome. 126
\$PRINGFIELD. "The House of Antiques, 211 N. 5th St., Ph. 4-9877. Art glass, collectors & decorator's items. Gen. line. Dealers welcome. Open eve. & Sun. mv26

SPRINGFIELD. Lansing Lynn Antiques, 10 mi. south on Rte. 66 at Glenarm. General line. Dealers invited. au16 SPRINGFIELD. Neuman, Mrs. Edw., 1810 So. Fourth. General line antiques. Reasonable. Open Sundays. d16

SPRINGFIELD. Old Lamps. Zilpha Y. Malloy, 813 W. Edwards. Complete re-storation. Your bases matched. Write.

WATSEKA. O'Donnell, Julia, 614 S. 5th.
Dolls, furn., prints, copper, coverlets,
lamps, paperweights, silver, china,
marbles, bells, buttons, clocks, rare
glass.

INDIANA

COLUMBIA CITY. Wayside Antiques, Mrs. D. A. Walter, 526 E. Jefferson St. Cut gl., Greentown (Ind.) Choco-late gl., Dresden, Wheeling Peachblow, Satin gl., Pewter, Ironstone. jly26

COVINGTON. Sarah L. Dornblaser Antiques, 1118 Liberty St. Gen. line (specializing in furn.) Open in evenings from 6 P.M. till 9 P.M., and all day Sunday.

tiques, 1118 Liberty St. Gen. line (specializing in furn.) Open in evenings from 6 P.M. till 9 P.M., and all day Sunday.

CRAWFORDSVILLE. Lillian Kinkead, general line, 2 miles west of city limits on U.S. 136, at the pink mail box. si6 ELKHART. The Brookside Shop, 2711 W. Lexington (U.S. 20). Gen. line of antiques, furn. & primitives. my26 ENGLISH. New Antique Shop. General line. 1 mi. S. English State Rd. 37. Mary Williams, R.R. 1, Closed Sundays. ni6 GARY. Mary A. Darling, 807 Fayette St., Highway 20, Gary, Ind. Choice Antiques, furn., china, pressed glass, cut glass, lamps, etc. GREENCASTLE. The Antique Shop, 425 EL Anderson St. China, glass, lamps, furniture. GREENFIELD. Puff's Antiques, 2½ mi. GREENFIELD. Puff's Antiques, 2½ mi. furn., china, glass, dolls, & — lamps. Visit our shop.

HAMMOND. Hammond Coin & Stamp Shop. 5444 Calumet Ave. Varlety of antiques sold or traded for coins. Hours 9-5 daify, 9-12 Sat. Closed Sunday, ap26 LA PORTE. Dreeke Silver Plating, 108 J St. Antique silver pleces, copper, brass and pewter.

NAPPANEE. Harold and Mildred Prics, antiques for the home. Early American and Victorian. 109 N. Rosenberger St., U.S. 26 & 19. Tel. 856.

MICHIGAN CITY. Lamphouse Antiques, U.S. 6 & 19. Tel. 856.

MICHIGAN CITY. Lamphouse Antiques, of lamps & carnival glass. Open Sun.

MICHIGAN CITY. Mrs. Guy Swin, Doll Hospital. Visit us and see our antique dolls dressed in gay 90's. 1009 W. 7th.

PETERSBURG. Wilson, Mrs. Harry D.
Pike County Antiques, 1007 Locust St.
Ph. EL 4-9420. General line antiques.

SELLERSBURG. Point Inn Antique and Gift Shop. 3 mi. So. at Jct. Hwy., 31 E. & St. Rd. 60 in Cementville. 126
SOUTH BEND. Shaffer, Mrs. L. A. Visit my downtown shop at 237 N. Mich., in LaSaile Hotel, across street from So. Shore Sta., Mon. thru Sat. TERRE HAUTE. Aladdin Antique Shop. 558 Lafayette Ave., on U.S. 41. Gen. Mine. Dealers welcome. n16

THORNHOPE. Thornhope Antiques, 15 ml. n. of Logansport, Hwy. 35. Gen. line, large stock. Address: Oak, Ind.

VALPARAISO. Uphaus Antique Shop, Follow U.S. 30 to intersection with State Road 2 (edge of Valparaiso); turn south on Road 2; stay on Road 2 about 5½ miles until you see our sign; turn ½ mile west as sign indicates. Watch for mail box (R.F.D. 6). Prices reasonable. Closed Sundays. ap26 VINCENNES. Eleven Oaks Hobby Shop, Mrs. W. H. Zwilling, Hwy. 61, R.R. 3. General line antiques. Open Sundays

m16 m16 WARSAW, Mrs. Ernest E. Hull, 1520 E. Center St. on Hwy. 30. General line of antiques.

BOONE. Berg's Antiques, 1603 Marshall, No. on Story St. to 16th, one block east.

mh62 CEDAR RAPIDS. Morgan's Antiques, 416 4th Ave. S.W. General line, Reasonable. Travelers welcome any time. Half block

off Highway 150. dl6
CHARLES CITY, Hobby House Antiques.
Mrs. G. M. Core, Hwy. 218 & 18. Gen.
iine. Prices reasonable. Write wants.

CLEAR LAKE. Treasures of the World, Inc., formerly Jim's Antiques. ½ ml. E. on Hwy. 18. Retail & wholesale. Summer shop. 1226
FORT MADISON. Heinss Antique Shop, 602 34th St., (6 blks. N. of Hwy. 61). Gen. line. Many collectors items. sl6
IOWA CITY, Smith's Antiques, 115 S. Governor (8 blk. E. & 1½ S. of Old Capitol). Primitives & choice antiques. 125
KEOKUK, The Hitching Post, Hwy. 136

KEOKUK. The Hitching Post, Hwy. 136
and 61, 120 South 7th St. Every day
except Sunday.

MANCHESTER. Gienapp's Trash and
Treasure Antiques, 102 Delhi Road.
China, glass, and lamps.

016
MARION. Original Antiques, 933 8th Ave.
Mrs. J. J. Monn. Old Haviland china.
colored cut & pattern glass.

MASON CITY. Mother Barbour's, 933 N.
Van Buren. Pat. glass, dolls, buttons,
misc. From priv. homes. Write wants.

MERRILL. Merrill Antique Shop. Irvin and Georgia Machamer. General antiques - a little of everything. 126 MUSCATINE. Mrs. R. W. Heerd, 116 W. 8th St. General line of antiques. Open 7 days a week. Phone AM 3-2429. 126 NEWTON. Charlotte Spencer, 1403 N. 6th Ave. West 4 blks. No. Hwy. No. 6. Choice authentic antiques. Lgc. 8tock. my26

OGDEN. Carpenter Antiques. 4 blks. so. of Hiway 30 on Hiway 169. Large assorted stock.

OTTUMWA Brown's Antique Shop, 1626
E. Main St., U.S. Hwy. 34. Gen. line. Dealers welcome.

SIOUX CITY. The Victorian Shop, Bernice M. Kundert, 3720 6th Ave. (Morningside). Antiques, glass, dolls, china.

STANTON. Anderson's Antique Shop, 3 ml. so. of Hi. 34. Southwestern Iowa. Gen. line. You're welcome. d16

KANSAS
BLUE RAPIDS. Wilcox Antiques, U.S.
77 & K9. A nice variety of choice old items for your selection.
226

DODGE CITY. Myers Wagon Wheel Antiques, 601 Fifth, across from Old Boot Hill. Miscellaneous, no reproductions.

DLA. Mid-Century House, 409 East Madison on Highway 54, 4 blocks east of square.

of square.

NEW CAMBRIA. Zachariason Antiques, 6 miles E. of Salina on U.S. 40 Hwy. Farmhouse full of rare old things. No reproductions. Welcome.

HILLIPSBURG. Good's Unique Antiques. Downtown. Pattern glass, china. Indian relies, coins, stamps, etc. ap26

SABETHA. Ruth's Antiques, 213 S. 13th St. China, glass, furniture, buy and sell. Stop in.

SALINA. Hindman's Antique Shop, 385

No. Penn St. Lamps, clocks, china, furniture, Always open.

SALINA. Swisher's "Welcome" Antique Shop, Rear Door, 707 Highland Ave. o16

SALINA. Watson's Antiques, 539 South Santa Fe. Quality antiques, no reproductions. You are welcome. ja26 WELLINGTON. Sargents, 401 North Park, When on U.S. 160 East & West or U.S. 81 North & South stop and see us.

wiCHITA. Taylor's House of Antiques, 1137 N. Broadway, Hwy. 81. Fine glass, china, furniture, decorators & collecchina, furn tors items.

KENTUCKY RUSSELLVILLE, Flowers Antique Shop, 321 West 7th Street. Fine authentic furn., glass, chins, dolla, dec. items.

furn., glass, called, 125
MAYFIELD. Terrace Shop, 414 No. 7th
St. Gen. line Antiques, furn., lamps,
glass, clocks, etc. Dealers welcome.
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MURRAY. Seiburn White, 403 Chestnut. Pewter, Staffordshire china, American glass, furniture. SHELBYVILLE, Wakefield-Scearce Gal-eries, Kentucky's largest collection of fine antiques

fine antiques.

fine antiques.

LOUISIANA
BATON ROUGE. "Many Mansions," 7856.
Airline Hwy. Bridge Hwy. By-pass 190.
65, 61. Antiques.
HOMER. Lillian's Antique Shop, 309 N.
Main. Largest shop in No. La. or So.
Ark. Dealers welcome.

DAMARISCOTTA MILLS. Owis Nest Antiques, Rte. 213. Open year around. Collector's items. Furn., china, glass.

FALMOUTH FORESIDE. Pollyanna Shop, 301 Foreside Rd., Rt. 88. Furn., glass, china. Collectors items. Dealers

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KENNEBUNKPORT. Old Eagle Book
Shop. Main and Elm Sts. Copelin and
Rosamond Day. Old glass & china. New

Rosamond Day. Old glass & china. New and old books.

PEMAQUID POINT. Lighthouse. Antiques, Rte. 130, near lighthouse. Glass, china, primitives, nautical items. 5e26

WEST ROCKPORT. The By' Genes Shop Antiques, Mr. & Mrs. E. Steward Orbeton. Jct. Rts. 90 & 17.

MARYLAND
BALTIMORE 23. Hanson H. Runkles Antique Shop, 318 S. Monroe St., Rt. 1

BALTIMORE 2: Null's Antique Shop, 1014 Hillen St. Established 1897. Furni-ture, china, glassware. Write wants.

CUMBERLAND. Bishop's Antiques, 5 ml.
west on Rt. 40. Furniture, glass, china,
guns & collectors items.
FREDERICK: Dronenburg's Antiques,
W. Patrick St., Est. 1922. Near Key
Museum and Barbara Fritchie House,

HAGERSTOWN. Bee House Antiques, Beaulah F. Meyers, Owner. Furniture, china, glass, collectors' items. jly26

MASSACHUSETTS

MASSACHUSETTS

ASHBY. Laurelwood Antiques, Rte. 31,
4 mi. north of Fitchburg. General line.
Tel. Dupont 6-5648.

Je28

AUBURN. Auburn Antiques, 4 Lancaster
St. Mostly glass & china. Terrace
2-2272. Dealers welcome.

BELCHERTOWN. Rt. 202, The Loving
Cup. 18th cent. fine china, glass, fura.,
pewter, copper, oil paintings, dolls &
fire items. Near Amherst.

BERNARDSTON. The Zehnters, Rte. 5 &
10, Four Columns, Barn & House. Primitives, furniture, glass, china. Open
all year.

BOSTON. Ox-Bow Antiques Shop, 20 Germania St. between Green St. & Eggisston Sq. Stations. China, glass, firearms
& general line. Ja 4-1289.

BREWSTER. On Cape Cod. Marshland's
Antiques, Main St., Rt. 6-A. Gl., china,
brass, copper, prim., unusual early
items. Open July 1 thru Labor Day.

BUZZARDS. BAY. Bennett's Antiques

BUZZARDS BAY, Bennett's Antiques, Cranberry Hwy. (Formerly Route 6 & 28). Complete general line. Only genuine antiques, Rare collector's items. old BUZZARD'S BAY. The Old House, Pearl Bradley Henshaw. Head o.' the Bay Road. General line.

NORTHBORO. G. L. Tilden, 70 W. Main. Pattern, art & blown gl. Sandwich cupplates, saits, etc. Cameo glass, Wedgwood, Staffordshire, etc. Paperweights. au16

- NORTH SAGAMORE. Hunter's Brook Antiques. Opening June 15th. First cross road out of Bridge Rotary, on road to Scussett Beach. General line.
- PEPPERELL. Bradford House Antique Shop, Townsend St., Rte. 113. Gen. line antiques. Open all year ### ST BROOKFIELD. Garrison Farm Antiques, just off Rt. 67. Unusual our specialty. #### my28

MICHIGAN

- BAY CITY. Hitching Post Antiques, 415 State Park Dr. Gen. line antiques, coins furniture. d16
- State Park Dr. Gen. line antiques, connex & furniture.

 EATON RAPIDS. Silhouette Shop, 151
 S. Main. 14 miles S. of Lansing on
 Rts. 50 & 99. Open every day 1 to 5.
 Ph. 4777.

 LOWELL. Ann Battistella, 1019 E. Main.
 East end of town on Rte. 21. Large
 selection, wholesale. Always open. ni6
 LOWELL. Cranberry Urn Shop, 208 E
 Main St. 18 miles E. of Grand Rapida
 Wholesale to dealers. Everything guaranteed old.

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 ST. CLAIR. Elsie I. Cope, 106 No. Riverside. M. 29. Gen. line. Wk. days 9 to
 5 Sun. 12 to 5. Dealers welcome, DD.

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- 5 Sun. 12 to b. myzo SAUGATUCK. Main Street Antiques, 240 Butler, P.O. Box 517. Frank Van An-telek welcomes dealers, collectors & other friends to his new Michigan shop.

MINNESOTA

- USTIN. Pfisters' Antiques, 607 First Ave., S.W. Hwy. 16, Eastbound through city. AUSTIN
- MINNEAPOLIS. Earle T. Anderson, Antiques, 3554 Bryant Ave., S. Phone Ta 2-7015. Lg. complete line of antiques
- MINNEAPOLIS. Tom Gould, Auctioneer, 2320-24 Lyndale So. Gen. line antiques. Dealers welcome. Open daily. d16
- Dealers welcome. Open daily. 616
 MINNEAPOLIS. Jenkins Antiques Shop,
 i E 26th St., at Nicollet. General line
 of antiques. Dealers welcome. 726
 MANKATO. Antiques & Art Objects,
 Stutzman's, 403 No. Broad St. Gen.
 line antiques. Phone 8-6294. 726
 MANKATO. Bargain Center, 731 S. Front
 St. General line of antiques. A little of
 everything. 616 everything.
- NORTH MANKATO. Kietzer's, 609 Wall St. Large stock general antiques. Dealers welcome. OWATONNA. Sunde's Antiques, 931 So. Cedar. Old st. china, primitives. Turn S. at court house on T.H. 218-14. ap26
- ST. PAUL 5. Tibbling China Studio, 1086 Grand Ave. French Haviland china our specialty. Largest stock in U.S.A. mh26
- T. PAUL. Capitol Antiques (Mertens).
 583 University Ave. (Hwy. 12), 8 blks.
 W. of State Capitol. We buy & sell.
- ST. PAUL. Mamples' Antiques, 3459 Rice St., IV. 4-4587. General line. Dealers welcome. d16
- HAKOPEE. Mildred Crumley Antique Shop, 303 E. 4th St. Furniture, glass, china, etc. mh36 SHAKOPEE.
- WORTHINGTON. Witte Antiques, Adams Hotel. Lgst. in S.W. Minn. Furniture, china, glass, lamps, carnival glass. 016

- MICSISSIPPI HOLLY SPRINGS. "The Mess Rose" Third block from south center of court-house, at residence 515 South Center
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 East on 54 Hwy. Large choice collection wholesale & retail.

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 Furn., primitives, gen. line. o16

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 Wholesale, retail. Open by app't. je26
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 Drive. Cut gl., colored gl., china, some metal. 1 Blk. from Hwy. 63 S. f26
 MEXICO. Mrs. John M. Day, R.R. 6, 3½
 ml. n. on Hi.. 15. Furn., china & glass.
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 General line of antiques. Prompt mall
 orders, Dealers discount. No reproduc-
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 So. on 65 Hwy. Antiques all kinds.
 Pixe and primitive. You are always Welcome! SPRINGFIELD. Hamilton's Antiques,
- SPRINGFIELD. Hamilton's Antiques, 66 Ey-Pass, or 1258 E. Kearney St. Clocks, dolls, lamps, china, gen, line.
 SPRINGFIELD. Hoover's House of Antiques, 1015 S. National. Choice selection of old glass, china, clocks, lamps, furniture, primitives, unusual items.
- SPRINGFIELD. White's Antiques. Select antiques, dealers welcome. Located 3 mi. E. Intersection U.S. 166-56 & 65, 2 mi. E. Royal-McBee Plant on Sunshine R.R. 9, Box 325.

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 WHEATON. Lone Pine Antique Shop. Hyy. 86 (In the Ozarks) Spec. in cut & art glass. Also carry pat. glass, china & lamps

MONTANA

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- GRAND ISLAND. Red Lamp Antique Shop, Helen & Marle Windolph, 110 N. Pine St. Ph. DUpont 2-6406. mh26 GRAND ISLAND. Whitney McCauley Antique Shop, 2407 N. Sherman. Ph. DUpont 4-0781. China, gl. & primitives.
- HASTINGS. Marshall's Antique Shop, Second St. and Elm Ave., City Rt. of Highway 6. "Trash to treasures." ja26 HEBRON. Yost's Antiques, 845 Lincoin Ave., Hwy. 81, City Route, Gen. line, fine glass, china, lamps. Collectors and dealers welcome.

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 NORTH BEND. Rand's Antique Shop.
 2 mil. E. on Hwy. U.S. 30. China and glass, lamps, furniture, etc. A barn full too.
- glass, lamps, furniture, etc. A barn full too. OMAHA. Joe & Eisie's Antiques, 2607 So. 13th St. Gen. line of desirable antiques. Also wholesalers of 100% Beeswax Honeycomb Candles.
- OMAHA. Drew's Antiques. 3620 Farnam St. Antiques of quality for the collec-tor and the trade. je26
- OMAHA. Cosgrove's Antiques, 3852 Leavenworth. Ja. 5254. Glass, china, brass copper, bisque, furn. Bo't & sold. f26
- OMAHA. McMillan's Antique Shop. 3222 Dodge St. Dolls & gen. line. On 3 Hwys. 30, 6, 92. jly26 PIERCE. Old Lamp Post Antiques. Open after 5 and all day Sat. and Sun. "You'll be surprised."
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NEW JERSEY

- BLENHEIM. Blackhorse Antiques, 4 ml. So. Exit 3, N.J.T.P., Hwy. 42. Gen. line, while. & retail, incl. dolls, pistols.
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- gerbread Ru, antiques antiques. WOODSTOWN. Betty Hamilton Lippincott, 68 N. Main St., Tel. 18. Varied stock authentic antiques displayed in old historic 1742 home.

NEW MEXICO

- ALBUQUERQUE. Eddie's Antique Shep.
 119 Dartmouth S.E., ½ blk. S. of Hwy.
 66. Pat., cut & art glass, china, lampa.
 furn., gen. line. Dealers disc.
 ALBUQUERQUE. The Looking Glass,
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 Highway 66 at 14th St. Large stock
 furn., gen. line.

NEW YORK

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 16 Lake St. on N.Y. State Rt. No. 19,
 Exit No. 47, N.Y.S. thru-way. Open
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 BROCKPORT. Grace Cameron, 279 So.
 Main, Rts. 19 & 31, Thruway exit 47,
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 ant., oil paintings, collectors items. 1926
 GLOVERSVILLE. Fonda, Anna M., 176
 S. Main. Cholee antiques, furn., glass &
 china. oriental rugs. (No sign). si6
 GOWANDA. Warner's Antiques, 135 W.
 Main St., on Rt. 39. General antiques.
 Old lamps our specialty. Si6
 MIDDLETOWN. A. B. Patterson, R.D. I.
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 Fine antiques, art objects, china. glass,
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 POUND RIDGE. M. & H. Kaufmann.
- etc. Always open.

 POUND RIDGE. M. & H. Kaufmann,
 Scotts Corners. American country furniture and fine accessories. Dealers and collectors welcome.
- RANDOLPH. Gardner's Antiques. Largest shop in southwestern New York. Open 9-6 June to November. Closed Sundays. 15 miles east of Jamestown on U.S. Route 17.
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- SODUS, Shaw's Antiques, 24 Smith St 1 blk. N. of Rt. 104. Rare items of im-ported & Am. antiques. Prices right. my26
- WINDSOR. Miner J. Cooper, Rt. 17, 15 ml. E. of Binghamton, General an-tiques; primitives, implements, old time craft and trade tools.
- WOODSTOCK. Pauline Stone Summers, Glasco Tpk., Box 77. Old childrens' bks. valentines, other paper items. By mall or appointment. d16

NORTH CAROLINA

- NORTH CAROLINA
 BURLINGTON. Louise R. Lorimer, gift consultant, 1704 Woodland Ave. Antique china, glass, bric-a-brac. 6CHARLOTTE. Walker's Antiques, Highway 21, North of 85 by-pass. Rareclocks, china, glass & furniture. o16 SILER CITY. The Spinning Wheel, Hwy 64 East. Anything vou could find anywhere in antiques. If we don't have it, we will try to get it for you.

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OHIO

BUCKEYE LAKE. "The Duttens," Rte. 360. Halfway between Columbus and Zanesville. Large stock. Choice antiques for dealers and collectors. Open every day until 10 P.M.

every day until 10 P.M. my26
CAMBRIDGE. White's Antiques, 813.
Clark St. Art glass, cut and pattern glass, china, furniture, lamps. je26
CINCINNATI. J. E. Nevil, 234 E. 4th S. Furniture, china, glass, coins, books.
Huge stock of misc. bric-a-brac. Collectors items. Wholesale & retail.
Telephone Ma. 1-1431 or Tr. 1-3907.

CLEVELAND. Fordem Antique Shop, 3708 Lorain Ave. Three floors of antiques from estates.

COLUMBUS. Dornblaser-Loos Galleries, 1051 East Main St. Antiques, whole-sale & retail. Open 9 a.m. to 6 p.m. o16

DAYTON. Strom, Marjorie, 217 Rubicon Rd., 1 blk. E. of Rt. 48, (So. Main) at Schantz Ave. Tel. Ax 3-4461. ap28 MANSFIELD. Coolridge Antiques, 608 Connor Drive, 2 blocks north of U.S. 42. Nice H.P. china, art glass, lamps.

MILAN. Burton A. Decker, 24 Church St., Rte. 113, 2 ml. so. Gate 7 Ohio Tpk. Specializing pattern glass. Also gen, line, By mail or shop. Ph. 5745.

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MT. VERNON. McLarnan's Log Antique House, 3 ml. east on State Rt. 229. General line. Dealers welcome. ja26

OSTRANDER. Mary B. McPeek (Mrs), Bee-Mac Antique Shop, ¼ mi. so. of Rte. 38, 8 mi. w. of Delaware, Ohio. Complete line of quality furn., clocks, china, art glass, jewelry, etc. (Also furn. in the rough). Phone 666-2241. mh 26

PORTSMOUTH. Jeffords Antique Shop, 846 3rd St. Telephone EL. 3-5941. Fur-niture, china, cut glass. Collectors items. Visitors welcome.

WAYNESBURG. Fritchley's Antiques, at the Pheasant Farm, on Routes 80 and 43. Art glass, china, furniture, etc.

OKLAHOMA

LAWTON. The Amber Bottle, antiques
and treasures. Visitors and letters welcome. 3124 Cache Road, P.O. Box 2207.

OKLAHOMA CITY, Anderson Furniture, 314 W. California. Specializing in an-tique furniture.

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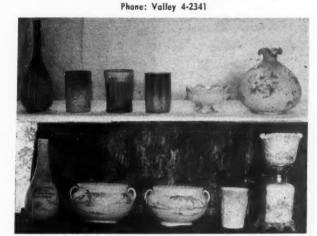
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Canadian goblet Barley pitcher, applied handle 4 Grand goblets, Kamm I-23 Beaded Grape Medallion goblet	5.75
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189a	7.50
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painted apple blossom decor	13.50
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"Union," reverse cannon & flag 5" diam. cranberry hinged box, porcelain	10.00
5" diam, cranberry hinged box norcelain	10.00
enameled top "Manufactures Liberal Arts,	
Chicago Exposition, 1893," gold, white &	
chianced top "Manufactures Liberal Arts, Chicago Exposition, 1893," gold, white & yellow enamel, 3" high Modified shield shape hinged box, 4½" diam. 3" high, frosted with gold and large yellow rose enamel. Shaded opalescent (see Revi page 32 cranberry & onal Bully. Evo wester pictures.	22.50
Modified shield shape hinged box, 41/2"	
diam. 3" high, frosted with gold and	
large yellow rose enamel	14.00
Shaded opalescent (see Revi page 32) cran-	
berry & opal Bull's Eye water pitcher, bulbous, tricorne mouth, applied reeded handle, intricate floral enamelling, EX-	
bandle intricate flouth, applied reeded	
Official intricate floral enamelling, EX-	40.00
QUISITE 612" diam. Bryce or Ribbon Candy dough-	47.50
nut stand	r 00
Majolica syrup pitcher, pewter top, browns, greens & leaf decoration Sapphire blue Portland Tree of Life finger-	5.00
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Sapphire blue Portland Tree of Life finger-	0.00
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leaves on White background, perfect con-	
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Trim, Sugar, Creamer, Tea Pot, nice	
large size and perfect, set	35.00
Trim, Sugar, Creamer, Tea Pot, nice large size and perfect, set China Cheese Dish, Pretty Florals, "Royal	
Bonn.	9.50
Tea Set: Pot, Sugar, Creamer, 4 plates, 4	
Cups, 4 Saucers, Beautiful rich greenish	
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Triangle shaped. Subject: Little DUTCH GIRL, 4½", \$12. Exquisite decorated BRISTOL BASKET with sliver rim and ball handle. Finest quality. 4½" d., \$18. Subject: Little DUTCH

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Actress celery vase, Frosted Band Gibson Girl plate, "She Goes Into Colors" Minerva oval plater, 9x13" Martha's Tears goblet, Millard 1, plate 103 Emerald Green Leaf Medallion cov. butter, Emmrald Green Leaf Medallion cov. butter, Famm 5, pg. 123 Emmrald Green Leaf Medallion cov. butter, Famm 5, pg. 123 Emmrald State State State State Famm 5, pg. 124 Emmrald State State State State Famm 5, pg. 125 Emmrald State State State Famm 5, pg. 125 Emmrald State State State Famm 6, pg. 125 Emmrald State State State State State Famm 6, pg. 125 Emmrald State	22.5
Gibson Girl plate. "She Goes Into Colors"	10.0
Minerva oval platter 9x13"	15.0
Martha's Tears goblet, Millard 1, plate 103	3.7
Emerald Green Leaf Medallion cov butter	
Komm 5 ng 122	15.0
Frosted Leaf covered sugar best flint	30.0
Shell & Tassel celery square type \$22.50	30.0
vase 716" h \$17.50; ohlong platter 814v	
113/" \$18 colt chaker	9.5
Limoges Wedding Rand onen vegetable	0.0
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handles	20.0
handles Fleur de Lis: oval platter, 8x10, \$10, oval	20.0
relish, 414x8	6.0
1 Suppled Grape & Pestoon gobiets, suppled	4.5
leaves, M1-51, each Royal Crystal oblong cishes, 4½x7", each Cube & Fan, Lee 44: celery \$4.50, 4 tumb-	5.5
Cube & Fan Lee 44: colory \$4.50 4 tumb	0.0
lorg each	3.5
Citated France II and Oh of the Ac	0.0
tumbles	AE
& Crown Jawel (Chandelier) tumblers es	7.5
tumbler 6 Crown Jewel (Chandeller) tumblers, ea. Canary Two Panel relish, 4½x9' Westmoreland, Lee Vic. 49; oblong, 6½x9, \$4.50, compote, 8' diam, Kings Crown: oblong salt dip \$5.50, 3 tumblers, each	9.5
Westmoreland Lee Vic 49: ohlong 61/v9	0.0
\$4.50 compote 8" diam	7.5
Kings Crown oblong salt din \$5.50 3	4.0
tumblers, each	9.5
Togoline Wildflower encomes	0 5
Classic open compote 614" diam open feet	20.0
Amber Sheraton pickle dish 414x816"	8 5
Blue Wheat & Barley goblet	14.0
Teardrop, Lee Vic 69: 4 goblets, each \$6.	
Vasculine withunder spootier Classic open compole, 64% diam., open feet Amber Sheraton pickle dish, 44x85½ Blue Wheat & Barley goblet Teardrop, Lee Vic 69: 4 goblets, each \$6, 2 wines, each	4.5
2 wines, each Blue Portland Tree of Life finger bowl Blue Inverted Thumbprint tumbler, D&B base	9.5
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Sexton Flute goblet, Millard 1, plate 8,	
Sapphire Blue Daisy & Button blong dish, 614x9", 134" h. Fishscale: cov. butter \$12, goblet \$8.50,	
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relish	7.5
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Bulls Eye & Fleur de Lys all glass lamp,	
9" h., six sided base, flint	38.00
Cord Drapery oval dish, 51/4x91/4"	8.50
4 Beaded Acorn goblets, each	6.00
Birds at Fountain goblet, Metz 1029	8.5
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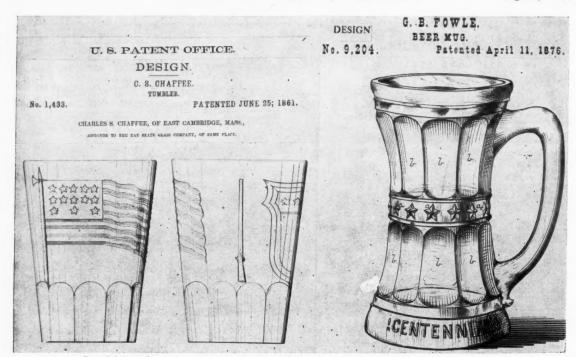
 9. "Give us this Day, etc." Wheat center Bread plate—\$8.50.
- plate—\$8.50. 10. Cottage pattern Goblet, \$3.25. 11. Green water pitcher, Feather Duster pattern,

- 11. Green water pitcher, Feather Duster pattern, \$18.

 12. Lincoln bust, pewter confectioners mold, 4½", rare shelf piece, \$12.50.

 13. Silver filigree Thimble box, 1" with sterling thimble, box inscribed "Margaret", 35.

 14. Book: Birds and Butterflies by M. S. Musgrave, 1889, \$3.25.



From left to right Left C. S. Chaffee design for a tumbler, showing two sides of the same tumbler. Now a very rare tumbler. Right G. B. Fowle beer mug. Has band of 13 stars, fluting above and below, and word Centennial.

Some Thirteen Star Drinking Vessels

By ARTHUR G. PETERSON

One of the first United States Design Patents for a drinking vessel is "an ornamental design for tumblers, goblets, etc." This design was patented by Charles S. Chaffee of East Cambridge, Mass., just a century ago and assigned on issue to the Bay State Glass Company, of the same place.

This company, which operated from about 1849 to 1877, manufactured a wide range of glassware and presumably produced the Chaf-fee tumbler. I have seen only one of these rare tumblers, now in the Ruth and Ray Suppes collection. It is made of heavy flint glass, but the stars in the flag are not very dis-

The Chaffee design consists in part of a shield formed in bas-relief, part of a shield formed in bas-relief, and ornamented with stars and stripes on one side of the vessel. On the other side is a "flag-staff, (mounted with a battle-axe) bearing the American flag." (See illustration.) Between these two ornamentations is a gun in an upright position.

The patent drawing shows 13 stars in the flag and five stars in the shield, but the number of stars is not specified in the patent. Two somewhat similar "campaign tumblers" are pictured in Mrs. Lee's Victorian Glass, Plate 25.

A design for "Drinking Glasses"

was patented in November, 1873 (for seven years) by Thomas G. Cook of Philadelphia. (Design Patent No. 6987.) The design, as patented, consists of "The configuration of a keystone, plain or starred, which may be found on the sides, or on the bottom."

The patent drawings, however, show a shield with 13 stars; also a bird head design on the handle of a mug. An almost identical 13-star shield occurs on the well-known Centennial goblet.

This goblet is pictured by Lee (E.A.P.G. Plate 117) and called "Centennial." Millard (Goblets, Plate 83), for reasons of his own, called it "Pittsburg Centennial." Kamm (7— 72) called it "Shield" and illustrates it with two views.

The published reports on this goblet left me in a quandary and presented a recurring challenge to awaken the Patented File from its iong slumber in the archives down in Virginia. So I searched the interesting old documents leading to Thomas Cook's delimited patent, and this, in brief, is what I learned.

In his original application of March 7, 1873, Thomas Cook tried to cover four features in one design patent:

1. A keystone, and "Centennial 1776" on the bottom.
2. A keystone on "the front of the glass"

bearing the words and figure, "July 4th 1776 to 1786" (presumably intend-ed to be 1876). A Union Shield with stars and bars

and a starred keystone. (These three features were to be applicable to any style of glass).

"An eagle head and neck forming a portion of or surmounting the handle." (This feature was to apply only to "beer glasses.")

The Patent Office rejected Cook's application and gave as the rea-

(a) Trying to cover several designs in one application is inadmissible.

(b) Two of the features embrace certain groupings of words and figures which do not form subjects for designs under the law.

Mr. Cook quickly appealed his case on April 29, 1873, but it was rejected again and two additional reasons were given:

(a) Feature one is covered by Mr. Cook in his registered Trade Mark No. 1,201 of April 8, 1873. The examiner indicated that a registered trade mark could not be incorporated into a design patent.
(b) Feature No. 3 "is anticipated" in Design Patent (No. 1433) June 25, 1861 to C. S. Chaffee.

Thomas Cook came back fighting and sent a 10-page appeal "to the commissioner in person." Nevertheless, the issues were resolved against Mr. Cook and he submitted a brief, amended application.

His design patent was issued, November 11, 1873, covering only a portion of one of the four features

specified in his original application, namely the rather inconspicuous key-

stone design.

Thomas Cook was not lacking in perseverance, nor was he one who easily abandoned his objective. Since his design patent was of minor value, he simply went ahead with his initial plan.

Thus goblets—and perhaps other items—were produced for the 1876 centennial, in substantial conformity with his original concept. They probably were produced by Thomas G. Cook & Co., a Philadelphia glass maker at that time.

An attractive beer mug design was patented by George B. Fowle of Boston in April 1876, and assigned on issue to J. H. Hobbs, Brockunier & Co., Wheeling, W. Va. This Design Patent No. 9204 has "a band of stars around the barrel of the glass mug with vertical of the glass mug . . . with vertical fluting above and below." Near the bottom is the word "Centennial."

This beer mug was produced with a band of 13 stars and in strict conformity with the patent drawing.

China Carters Ink bottles Man & Woman, mint, \$12.50 pr. Royal Bayreuth pearl luster clown pitcher, a beauty \$15. R.B. Little Bo Peor Creamar \$1.50. Rose O'Neil Items - 2 green Jasperware hat pin holders, one with pink Rewpies, the other white, \$18 ea. T' blue wass, white Levies, \$17.50. Royal and the bloom wass, while Levies, \$17.50. Royal and the bloom \$1.50. Royal and the bloom \$1.50. Royal and the bloom \$1.50. Royal and \$1.5

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"B." Bourbon, one "W." Wine. Pine

18. Royal Doulton cohecco jar. Lambeth',
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& leaves, fascinating item 8.75 Canary with opalescent stripe water set; 5	ten $9'''$ plates, 1 has tiny flake, \$17.50; six $73_4'''$ deep soup pl. \$9; seven $53_4''$ sauce dishes, \$7.50; four $6''$ deep cereals,
tumblers, \$6.50 ea; bulbous sq. mouth	sauce dishes, \$7.50; four 6" deep cereals.
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handle, so only \$8.50; entire set 37.50	\$4 ea.; gravy boat on oval tray, \$7.50. All for65.00
Cranberry with opal, swirl bulbous salt	All for 65.00
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roses in & out, gold leaf handles, scalloped	tasse spoons, gold washed bowls, 3 letter
2 Limoges tea c/s, Dresden flowers, suid	monogram 12.50 Set of 6 sterling 534" three tined forks,
trim; 2 Limoges c/s, large pink roses,	outer tine broad edged for cutting, used
elab. gold detail; 1 Lim. tea c/s, elabor-	to be called strawberry forks, shape
ate design in green, red, gold; and of	similar to Pointed Antiques, old English C. 12.50
ate design in green, red, gold; any of these, each 4.50	C. 12.50
Mustache c/s: allover raised baroque detail,	Fringed linen towels, all measures plus
soft blue with trim & Remember Me in	fringe: pr. red & white, 18x41, double geometric borders, \$7.50; 1 red & white
gold, \$8.75; H. Paint. Hav. Lim. blue flowers, lots of lovely gold detail 8.75	bird dog & bird border, 18x33, \$3.75;
Scuttle shaving mug, elaborate design of	lovely delft blue & white, 17x35, wide
rose pink & turquoise flowers 6.50	geometric border, 3.75
Set of eight 81/4" scalloped edge Limoges	12 scalloped ribbed edge bone dishes, John-
plates, large purple lilacs, gold trim, will	son Bros. England, Clayton pattern, deep
add 1 other with tiny flake 16.50	blue elaborate floral, \$1.50 ea. or all for
Pr. 8½" purple iridescent hexagonal candle sticks 7.50	\$16. 12 butter chips, same pattern, 75c each, or all for \$7.50. Both items mint.
Purple Carnival: 3 ft deeply ruffled 9"	English Blue Willow: 91/2" dia. salad bowl,
Purple Carnival; 3 ft. deeply ruffled 9" dish, Sunflower, 5.50	3" deep. \$5: 10x12 platter, \$5: 2 qt, rect.
81/2" ruffled dish, Strawberries, satin iri- descence 6.00	3" deep, \$5; 10x12 platter, \$5; 2 qt. rect. soup tureen on tray, 27.50
descence 6.00	Large Limoges choc. pot, very baroque base,
Orange Carnival berry set, Butterfly &	handle & top, pink & blue nosegays, im- portant gold leaf trim 10.00
Berry, large 3 ft. bowl \$6.50, four 3 ft.	Brilliant cut glass bulbous cruet, ruffled
sauces, \$12.50, entire set 17.50 Iridescent white Carnival 8" dia. deep bowl,	too, beautiful Waterford type cutting,
handsome swirled feather design 6.00	handsome. \$10: very pretty cut glass
Three pc. table setting, clear glass marked	handled candy, allover star cutting, un-
N. cov. sug. creamer, spooner, bulbous	usual 6.00
8 panelled, birds & butterflies in deep	Handsome 5" Cloisonne classic urn shape vase on little teak stand, light shading
blue, raised flowers & tiny berries with touches of color 20.00	to medium green, gorgeous rose red &
Early colored ironstone "Ava" pattern cus-	amethyst roses.
tard cup 4.00	Express on large items. No Approvals.
Mulberry "Flora" pattern handleless c/s 5.00	Stamp for Reply Please. auc

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M.O.P. RAINDROP VASE, yellow, 11¾". Body melon ribbed, 5¾" widest, 6¼" neck. \$105.

2. CROWN MILANO, signed 6¼", 5½" widest. Bowl shaped with 8 scalloped top. Ivory with gold de-cor somewhat worn. \$96.

3. NAILSEA FINGER BOWL, white, 2½", 6 pinch top edge. \$39.
4. M.O.P. SWIRL SAUCE, WEBB, yellow. Cream outer casing. 1½" high, 4%" across. \$81.

nigh, 4% across, 881.

AMBERINA SWIRL VASE, ruf-fled amber edge top and bottom. 13%" high. Looks same as pic-tured on p. 91, May HOBBIES, in Mr. O. J. Shelton's collection. Extreme left. \$195.

NAILSEA FAIRY LAMP, yellow, white swirls, Clarke base 5¼", \$46.
 AURENE COVERED BOWL, signed. 3%" high, top 3¼" across,

1" deep. Body 5¼" wide. Iridescent blue, \$68.

8. AURENE BELL VASE, signed Steuben. Trumpet shaped 5½". 5½" across pedestal base. Iridescent blue, \$45.

9. 4 TIFFANY SHERBETS, signed. 3½" tall, 1½" stem, 3¼" across. Iridescent blue. Thorn-like protuberences. \$60 each.

ALSO HAVE GALLE ENAMEL c/s, c. 2". Cross of Lorraine and thistle decor; 4 Sevres soft paste c/s. C. 2%" - each with transfer portrait of Napoleonic personage, identified and initialed by artist; Staffordshire trinket boxes, 2 silver wedding cups, Webb Cameo perfumes, etc.

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PR. COBALT Mary Gregory vases, 4" figures.
SANDWICH opaque grape color compote and
pr. candlesticks.
GORGEOUS 8" Cranberry lift lid box, gold dec.,
vory heavy. very heavy.

SIGNED Wavecrest pink jardiniere, scrolls, h. p. YELLOW M.O.P. satin cruet, D. I. orig. yellow

stopper.
LITHOPHANE toddy warmer, 4 different so.nes.
GORGEOUS 15" signed Daum Cameo vase.
BLUE D&B cance to hang.
AMBER D&B mantel clock case.

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"Milk glass Hen on Nest, clear amethyst head signed quezal vase, squatty bulbous, 44%" high green loopings through glass, gold, green and lavender iridescent, gold lined 45.00 pressed Amberina large Dalsy & Button oval bowl, maltess cross rayed bottom, 10" sandwich creation QNW lamp, pink to ashes of roses color-WW lamp, pink to ashes of roses color-Thanks to all who responded to my first ad, Sorry to return all those lovely checks for the paperweight. Some items still unsold. Write wants.

paperweight.

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Lovely blue cut velvet vase, 6" hl, 4%" di- am. at widest part, heavy white casing 6%" Tortoise Shell scalloped plate, two minor under rim flakes	
Brilliant cut glass cookle jar with silver top and bale. Cane cut 6" hi	35.00
Kings ware 12" Majolica Begonia leaf closed handled platter in yellow, cream, brown and green coloring	10.50
71/2" Majolica maple leaf plate, Germany	5.50 8.50
nap, page 92-82c Pink Inverted Thumbprint cream and sugar Heisey glass	5.50
Girl and Fan goblet Frosted Polar Bear goblet Cupid & Venus marmalade jar	10.00 19.50 8.50
6—4½" Square Shell & Tassel handled siuces, each "Blue Teardrop & Tassel sauces, Green- town, set of 6	4.50 31.50
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Pr. o/g 2½° sq. cologne bottles, cane 18.50
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PRINCESS FEATHER covered sugar & butter, and property of the p ter, each 14.50
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HOLLY AMBER pickle dish - This rare item has a tiny flake under one handle, not noticeable from above view, otherwise O.K. 137.50 HOLLY AMBER square 7% plate. This one has minute flakes at corners, possible manufacturing flaw, otherwise mint condition. Each bead perfect. Beautiful coloring. 225.00

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STEIGEL (Type) BOTTLE - approx. 7" h. clear class, with colorful enamelled decorations, 8 sided form, sorew top cap missing. Recessed pontil 30.00

Prices include transportation

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Butter cowrs, \$3.50.
Gooseberry, Open Rose, dinal Bird, Leaf & Dart, Grape Band, Star Dewdrop.
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Beaded Grape sq. berry bowl, \$8.50.
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PRUSSIA (Red Mark) 3-Handled othpick. Green leaves, gold trim. RS delicate

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Tray, gold fleur-de-lis, pink flowers, Tray, gold fleur-de-lls, pink flowers, reen gold fleur-de-lls, pink flowers, gold fleur-de-lls, gold fleur-de (Kamm 7) 5.00
LOUWELSA WELLER Brown Jug. 51/4"
h. Ear of corn on side 8.00

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CAT NAPKIN RING, Quadruple Plate, excellent condition
Wedgwood (Only), Blue with white classical figures, Biscuit Jar, Unusual Shape ... 35.00
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30 Pages of Steins. Photo copies \$10.
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20 Germania Street

20 Germania Street

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18.00

nands complete. All original
5. Butter Churn in Crockery. Wooden
Dasher fits through cover
C. Large Mettlach Pretzel Bowl. Has
Castle trade mark copyrighted 1910
Villeroy & Boch No. 3321. 9%" dia.
4½" high. Beautiful Geometric Colors
all around. Cream, Red & Green. Perfect
7. Brass Musical

all around. Cream, Red & Green. Perfect
7. Bras Musical Alarm Clock. Hexagon
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8et the alarm & wake up with music.
Plays 2 tunes if let run through. Has
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Works perfect
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10.00
9. Two Wooden Mortar & Pestles. One
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each

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11. Mig. Co. N. Haven Conn. 32-L Marked Winchester Rep. Arms Co. Pat. 1874. 32-W-C.F. Winchester Rep. Arms Co. No date. 45-70 F.P. Winchester Rep. Arms Co. No date. 32-165 Winchester Rep. Arms Co. No date. 32-165 Winchester Rep. Arms Co. No date. 310.00 each or Lot for 12. Hand Made Iron Scissors type Fireplace tongs. Look like Ice Tongs with chain of the complete Cong. Look like Ice Tongs with Chain of the Cong. Science Cong. Cond. Collector: 2 Night Light Tea Pots Co. Winchester Cong. Look like Ice Tongs with Chain of the Cong. Collector: 2 Night Light Tea Pots Collector: 2 Night Light Teap Col. & White complete with Teap Col. Collector: 2 Night Light Teap Cond. No. 2—Deep Cup with cover in-

Jamaica Plains 30, Mass.

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Itead of Teapot. Painted Blue & Pink flowers top & bottom, complete A-1 cond. Very fine china in both. Each 25.00 is the cond. Very fine china in both. Each 25.00 is the condition of t

footed, scall. top sauce dish 4½" top dis.

21. Cut Glass: No. 1 - Creamer & Sugar Beautiful Deep cut w. Thistle & Butter-fly cuttings 4" dia. \$15. No. 2 - Two square 5½" plates, heavy deep cut Hob-star at \$5 each. No. 3 - 1 round 7" dia. 1½" deep Hobstar & fan \$6. No. 4 - Celery dish 10¾" long, 4½" wide Hobst. \$10.00. No. 5 - Water Pitcher 4" deep block cut base, fine cut flowers & spray above. Tankard type 11" to 22. Cut Glass Bell

22. Cut Glass Bell

23. Deep Amber pointed Hobnail large round tray 11% dished Hobst. Amber diamond pt. dome 4" tall. Clear lacy be 3. Frosted D&B Fluted Glas Shades. All

diamond pt. dome 4" tall. Clear lacy base.

26. 3 Frosted D&B Fluted Gas Shades. All frosted except buttons which are clear & sparkling at \$9 each.

27. Tall, long slender neck White Milk Gl. Dresser Bottles w. matching ball shape stoppers. Round bowl 5" dia., 1114" tall the pair

the pair
28. Very Early Ioe Cream scoup. Tin cone
shaped scoup w. heart shaped twister
on top to release Ice Cr. Light Iron
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29. Brass Squirrel Crumb tray
Transportation & Ins. Extra

CHINA: Ransom Havland, write, Austrian Ransom: 11 dinner plates, 11 salad plates, 6 cupscaucers, lot \$97.05; Queensware covered sauce or gravy boat, attached tray, flower finial, impressed Wedswood, \$12.50; Several pretty china bowls, reasonable, write.

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Consisting of \$7 acres, 3-bedroom ranch
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1. Fire insurance plaque. American and old.
Rare.
2. Pr.18th cent. soft paste apothecary jars with
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3. Antique Chinese chess set. Carved ivory.
Very beautiful.
4. Pr. pink opaque glass salts.
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7. Thumbprint water tumbler.
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Blue Diamon! Quilted goblet. \$12.75; Blue Medallion creamer. \$12.75; also sponner. \$8.75; Blue Institute Meander slim 14" vase \$0.50; creaming the proportion compote. \$15; Blue Willow gravy boat, \$7.50; Tealeaf 73'4x73'4" bowl, \$5.50; 1910 calendar plate. \$6.

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Have gorgeous cranberry Hobnail water pitcher, top cracked, opal handle, hobs. \$38. aup

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8" Cut Glass Bowl, Signed Libby	22.50
19" Russian Samovar - Hallmarked Milk Glass Compote, 7" Hi., 7½" Diam. Merc. Glass Stemmed Ball, 11½" Hi.	45.00
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4-Mercury Glass Footed Saits, Each	2.00
White Spanish Lace Tumbler	6.50
Glass Caster & 4 Glass Bottles	13.50
Amberina, ruffled edge, 3" hi., 5" diam.	
Very delicate, ribbed	42.50
Very delicate, ribbed Rare - Imperial Marked Plain 5½ Carnival Vase. Irid. Purple - Blue Perfume Bottles With Atomizer Ameth.	
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Perfume Bottles With Atomizer Ameth.	
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Royal Bayreuth Hatpin Holder, 412"	6.50
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Hamilton With Leaf Creamer	16.50
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Lots of Pattern Glass - Write Wants.	0.00
Ass't. of Ruby & Clear Souvenirs, Write.	
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FOR SALE

Collection Carnival Glass and other contemporary colored glass: Cut Glass etched bulbous Cruet: Clear pattern glass Punch Cups: Small Honeycomb two handled Open Sugar, barrel shape 54."
Wines: Shell and Jewel Open Sugar, green iridescent covered Creamer: late paneled Flute Wines: Excelsior and early Diamond hexagonal Spooners: Hexagonal footed filmt Salt: Rare light apple green early Sandwich Yoked Loop Compote: Purple Slag Dish: Willow Oak Tray: Early Loop handled lamp: Horn of Plenty Decanter: Large Custard Grape gold embossed Dish: Amber Star and Feather Plate: Scroll with Flowers and Feather Plate: Scroll with Flowers and Candlesticks: Orange Grape Bowl with Persian Medallion inside: Heart and Thumbprint Fruit Dish. handled Punch Cup: 101 Creamer.
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Sauces each 3 - Willow Oak \$4.50. 2 Classic	-
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Blue milk glass Scroll tumbler \$12.50. Scrolled Spray clear sapphire pitcher Kamm's Book 2, \$12. Blue glass fan 10° button daisy \$7.50. Pedestal cake plate B 771, D M Jacobs, London, \$17.50. Bessemer lead filnt No. 2 lamp chimneys \$2 ea. 3 tier clock eagle top Birge Mallory, Bristol, Conn. 36° \$95. Iron parrot 11° \$9. Basket flowers \$4. Green frog \$7.50. Bonnet lady \$6° \$3. Steel spoon painted black 20½° \$2. Globe building stone blocks No. 6 \$10. Mechanical Cast Iron and aluminum deakeys leather equipment, 1933 World's Feir \$125 ea.

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BLOWN: Pitkins and other blown flasks of all types.
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THREE MOLD DECANTERS to upon request. Please state specialty.

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Photos 25c. Phone BRistolville 84-93276
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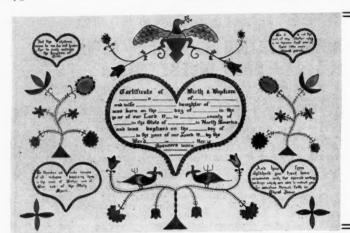
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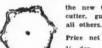
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Purple Marble Glass

By B. H. LEFFINGWELL

Originally called Mosaic at the factories, this glass, on the publication of Ruth Webb Lee's "Early American Pressed Glass" became known as Marble Glass. It is found mainly in purple combined with milk-white glass. But it also was made with emerald, caramel (amber), and blue, combined with white.

The glass is very easily damaged. The two different colors did not adhere well in the mould. When exposed to sudden heat or cold, the glass is apt to form almost invisible cracks where the two colors join. Sometimes this can only be detected by a hollow sound when the piece is tapped lightly with a pencil.

piece is tapped lightly with a pencil.
Challinor, Taylor & Company, Tarentum, Pa., and Atterbury of Pittsburgh were two of the largest Amer-

ican producers of this popular glass. Much has also been made in England and imported into this country in the past 20 years.

in the past 20 years.

Until the publication of Mrs. Lee's

"Early American Pressed Glass"
about 1931 not much was known of
this glass. From then on it suddenly
became greatly treasured and sought
for.

Several ladies of the DuPont family in Maryland and Delaware had collected it for many years in a quiet manner, through the assistance of several Pennsylvania dealers. One of these ladies is reputed to have enough pieces to serve a dinner party of 24 people.

to have enough pieces to serve a dinner party of 24 people.

One of the largest and finest collections of Purple Marble Glass was recently disposed of by Mr. and

Mrs. Herbert F. LeRoy of Middletown, N. Y. They began many years ago when little was known about this unusual glass. Eventually they added a few pieces in the green, amber, and blue marbleized items. In Photo 1, near the left top end, may be seen the rare Jenny Lind compote with the bust of Jenny Lind forming the store. The same photo.

In Photo 1, near the left top end, may be seen the rare Jenny Lind compote with the bust of Jenny Lind forming the stem. The same photo, row 2, front, 5th from left, shows a very rare goblet. Also in same photo, row 2, center front, is a rare waste bowl.

In Photo 2, near center of row 5, see two examples of an unusual pointed - scallop bowl, with short handle with ring to grasp.

handle with ring to grasp.

Tumblers come in various sizes and heights, some plain, some panelled, all very handsome. Many are available. Table settings, used with lavender or pink tablecloths, are beautiful. The slender stem, panelled bowl goblets are extremely difficult to find and very fragile, the stem being hardly thicker than a pencil. The footed salts match the panelled pieces (Pl. 187 Lee EAPG). The open edge, and lattice edge, 10½" plates are very handsome, and require much searching for today.

The footed salts match the panelled pieces (Pl. 187 Lee EAPG). The open edge, and lattice edge, 10½" plates are very handsome, and require much searching for today. Care should be taken when purchasing plates to notice that they sit flat, as many warped when cooled at the factory, and are inclined to rock or wobble on the table.

An Oklahoma collector, Dr. Frank Patterson, who owned about 20 of the long, flat, sitting-duck covered dishes, today known as the "Atterbury duck," turned up the original patent papers in Washington. In Mrs. Lee's later book, "Victorian Glass," she devoted an entire chapter to animal dishes with many different forms illustrated. This increased the demand for this glass.

Among the great rarities in this glass are the panelled goblet; the rolling pin, about 15" long; the Jenny Lind compote; cups and saucers; a panelled jam or pickle jar sold in silver-plated frame; a lamp

base, with clear glass oil font.

The Atterbury duck, unfortunately, was reproduced about 15 years ago. Many appear in antique shops and shows, with various colored heads. They are easily detected as the words "Patent Applied For," or the patent date in raised letters, are missing from the underside of the base.

Another reproduction to beware of is the hen-on-nest dish, about 5x7", which appears at infrequent intervals. The amethyst is weak, the white is semi-transparent or opalescent. Most glass authorities agree this dish is not "of the period" and must be a modern reproduction,



From top to bottom

Top

Jenny Lind compote with bust of Jenny Lind forming the stem, first at left, row 1.

Rare goblet, 5th from left, row 2.
Rare waste bowl, center front, row 2.

made for the gift shop trade. One of these covered hen dishes is shown on the bottom row, Photo No. 3.

Another item which has caused much speculation and doubt is the 8" diameter, 7" tall footed bowl, with ram's head handle. The body has narrow vertical ribs, and while Belknap's Milk Glass, and Millard's Opaque Glass both featured this as a rarity, it has been found in black, which, in my estimation, seems to indicate this was designed as a garniture for side-board or table, with a suitable pair of candlesticks.

I have never seen such candlesticks, but a dealer in Kansas re-cently quoted a pair with round bases, but of course the ram's heads missing on the candlesticks. Many collectors consider it extremely desirable and include it in their collections.

Other unusual American forms are a horseshoe-shaped covered butter; a square base candlestick; and a cake stand with lady's hand holding a ball, as a standard.

Other large collections are known in Eastern New York, and Ohio.

If one were fortunate enough to own a dozen of the lattice edge or loop open border 104" plates, strangely enough it would be found that no two plates are exactly alike. This is due to the method of manufacture, where the two colors of glass were poured into the mould from opposite sides, the mechanical pressure forcing the two colors to mix or "marbleize," thus no two pieces ever came out with the same

Many dealers and collectors refer to this ware as "Purple Slag." The word "slag" in the glass factory refers to the unused or waste glass the end of the day. It then cools overnight and is eventually thrown out onto the waste pile. Slag was often ground up and mixed in with a new batch of glass. It is said to add a certain tensile strength to the new batch.

Much fine colored Marble Glass was made in England, and presumably in France. Some of the English pieces are very delicate in design and execution. They are thinner, have an all-over dainty floral design, and generally bear either the English Registry "diamond" mark, or a seahorse-like raised design. Careful search, however, has so far not brought to light the manufacturer's name that made this English glass.

Among the English items, any goblet must be considered very rare; or cup and saucer. One delicate cup or cup and saucer. One deflates of the has 11 fern leaves, with slender grass stems between, around the body. A reclining Sphinx, woman's face on lion's body, is seldom seen.

The octagon base, slender, columnar candlestick is very delicate. An obelisk, about 8" tall, is hard to find, but there are at least 50 flower (Continued on page 80)

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hacked by my 25 years in this business.

4. Comprehensive selection of the finest in LACY & COLORED SANDWICH GLASS: Pattern Glass: EARLY WEDGWOOD: Whieldon; GAUDY DUTCH, SPATTER and STRAW-BERRY: MUSEUM SPECIMENS OF TIFFANY: Webb Cameo, as well as outstanding examples of French Cameo; the RAREST of ART GLASS in every category; as well as Fine Pictures and Decorative Items of the highest quality.

VISIT OUR SHOP when in the East. It will be a highlight in your TRAVELLING and COLLECTING experience. Send 50c for "The Bargain Counter." Send 50c for List No. 255, on "Purple Slag."

HEMLOCK HOLLOW ANTIQUES

JEAN BURNS 8 miles east of Youngstown, Ohio R. D. 1. Lowellville, Ohio Phone LE 6-6322

Sapphire blue hobnail tumblers, four, two etched and dated 1888. Excellent condition and color. Each \$1.050.
 Diamond quilted Mother of Pearl tumbler, shades from pink to rose, ground pontil, flawless. \$30.
 Cold pick responsible print. Grand Nestional Democratic Banner. Condition good. 1856, \$17.50; 1864, \$27.50.

Green Vermont butter, \$17; matching salt and pepper in same green Vermont, \$6.50 pr.; one Royal Ivy frosted to cranberry shaker, orig. top, \$5.50.

 Cranberry jam jar, beautiful coloring, thumb-print pattern, most unusual for this one is etched, not enameled, \$25. *****

La Mirada, Calif.

DELLINGER'S ANTIQUES

Specializing in Oriental Antiques A fine line of

Scrolls Imari China Wood Carvings Netsuke and Inro Old Lighting Devices Copperware Tsuba

Dolls What are your wants? 209 W. Seneca on Rt. 5 Sherrill, N. Y.

Box 171 La Whitney 1-4827

PONY EXPRESS ANTIQUES

Satisfaction guaranteed. Transportation extra.

CORRECTION! Tel. FN 3-3631 On page 109 of the June, 1961, *********************

issue we wish to make the following correction. Under the Books for Sale column the following ad should read: "Two early Christian books in German language, one dated 1681, one dated 1569. Box 175, Snohomish, Washington." The name of Mrs. Irma Sorgenfrei appeared on this ad in error.

MARGARET SWARTZ Gladwyne, Pa.

16 miniature crockery jugs, \$15. Metal Xmas toys, soldiers, Indians, etc. About 25 years old.

Leather covered books - The Works of Rev. Andrew Fuller, 1820 to 1825, Volume 1, 2, 4, 5, 8 - \$20. *****************

Antiques Auction Sale

THURSDAY, AUGUST 24, 10:00 a.m. (D.S.T.) ARMORY BUILDING

Goshen, Indiana

Colored glass, lamps, china, brass, copper, furniture in pine, cherry and walnut.

703 Emerson

Vrite for sale bill G. W. KRAMER Not Responsible for Accidents

Goshen, Ind.

auc

AUCTION

Complete Dispersal of the

AUCTION

"BROWN JUG"

MUSEUM AND ANTIQUE SHOP

(12 Mi. W. of Eau Claire) ELK MOUND, WIS. (100 E. of Mpls., Minn.)

SAT. AUG. 19, 1961

-:-

SUN. AUG. 20. 1961

HIGHWAY RELOCATION HAS CRIPPLED US, NECESSITATING COMPLETE LIQUIDA TION OF THE BEAUTIFUL 20 YEAR COLLECTION IN OUR MUSEUM AND SHOP. WE HAVE OVER 2000 ITEMS INCLUDING 8' PLASTER INDIAN AND SALOON DOORS SHOWN BELOW, MANY VALUABLE ANTIQUES, ARTIFACTS, AND SOME EXTREMELY RARE COLLECTOR'S ITEMS AND MUSEUM PIECES. EVERY ITEM POSITIVELY SOLD REGARDLESS OF PRICE - NO MINIMUM - NO RESERVE. OUR BUILDING IS LISTED REGARDLESS OF PRICE - NO MINIMUM - NO RESERVE. OUR BOILDING IS SIGNED AND SHOULD BE SOLD BY SALE DAY. IF YOU ARE AN ANTIQUE LOVER, DEALER OR COLLECTOR, YOU WILL ENJOY THIS HUGE SALE AND REALIZE SOME REAL BARGAINS. IF YOU DRIVE 1000 MILES TO ATTEND THIS SALE IN THE BEAUTIFUL WISCONSIN INDIANHEAD VACATIONLAND YOU WILL NOT BE DISAPPOINTED! WE GUARANTEE YOU TWO ENJOYABLE, ACTION-PACKED DAYS WHERE YOU WILL SEE ITEMS YOU MAY NEVER HAVE SEEN BEFORE AND MAY NEVER SEE AGAIN.

TERMS OF SALE -

CASH

Inspection

ANY DAY UP UNTIL SALE TIME

FREE

TERMS OF SALE -

CASH

Inspection

ANY DAY UP UNTIL SALE TIME

SEALED BIDS

WILL BE ACCEPTED WHEN ACCOMPANIED BY LOT No. AND DEPOSIT OF 25% OF BID. PERSONAL CHECKS MUST BE ACCOMPANIED BY BANK LETTER OF CREDIT.

> Send Bids and Deposits To Auctioneer.

SEND \$1.00

FOR 50 PAGE CATALOG GIVING DETAILED PICTURES, DESCRIPTIONS, CONDITION, CHRONOLOGICAL ORDER AND HOURLY SCHEDULE OF SALE.

Your \$1.00 credited to your first purchase. Catalogs available July 31, 1961. Send request to Auctioneer.

HERE IS A ROUGH IDEA OF WHAT WE HAVE.

HERE IS A BOUGH IDEA OF WHAT WE HAVE.

OUR CATALOG WILL GIVE YOU COMPLETE DESCRIPTIONS OF ALL LISTINGS. OVER 100 ITEMS of iron, including tea kettles, waffle irons, flat irons, boot jacks, foot scrapers, cooking utensils, mortar & pestles, flow corapers, cooking utensils, mortar & pestles, 1892 cooking utensils, mortar & pestles, 1892 cooking utensils, mortar & pestles, 1892 cook if the period of the peri

(with Mary Gregory type painting of soldier with upraised arm), lots of pressed glass, butter dishes, compotes, carnival glass, cake stands, cruets, bottles, etc. FURNITURE collection is large; occasional tables (1 pline, 2 walnut, beds, 1 painted pine deck, 2 walnut beds, 1 painted pine bed, 1 painted pine dresser, 1 bent wood cradle on rockers, 1 bent wood crb, 1 painted pine dresser, 1 bent wood crdle, 1 painted pine dresser, 1 bent wood crdle, 1 painted pine dresser, 1 bent wood crdle of painted pine dresser, 1 bent wood rockers, 10 bent wood rib, 1 painted pine bed, 1 painte

ing condition; Edison "Grand Opera", coin operated, with 2 brass horns; Regina, bar top model, coin operated; Swiss music box; best of the property of the pro

G. Edward and Goldie Brown, Owners

COL. ART SLATER, AUCTIONEER

BONDED

1522 Emery St., Eau Claire, Wis. - Phone TE 2-8170 - TE 4-4645

aup

AGNES KOEHN, Antiques 509 3rd Avenue S.W.

Cedar Rapids, Iowa

Phone: Empire 4-6594

VISIT US THIS SUMMER: WE ALWAYS CAREY A LARGE STOCK OF CHOICE "ART GLASS" A SAMPLE OF ART GLASS NOW IN STOCK:

AMBERINA: Rare swirt basket on amber feet. Fuchsia ITP vinegar cruets. Water carafe. Tumblers. Water pitchers, Celeries. Punctupe, Toothpick holders. Creamers. D.&B. canoe.

MOTHER OF PEARL SATIN: Learge blue, pink of vellow ewers. Pair large rose mellon section vases. Large plus rosebowl. Pair small blue decorated ewers. Decorated pink bowl. Blue celery vase in silver holder. Blue, yellow, gold, apricot end peach water pitchers. Yellow punch cup. Blue cracker jar. 5 sumblers. Blue and pink baskets. Small rose ewer. Blue and pink baskets. Small rose ewer. But the cracker jar. 5 sumblers. But and pink baskets. Clossy tumbler. Pair large vases. Scalloped wase. Two D. Q. toothpick holder.

Square top sugar & creamer (no). Cornflower tankard milk pitcher

decoration). Cornilower tanksus since production (first grind).

NEW ENGLAND PEACHBLOW: Two ruffled fingerbowls. Sugar bowl. Large vase decorated with gold ferns.

WHEELING PEACHBLOW: Water pitcher. Vinegar cruet. Tumbler. Pair large bulbous vases. Fingerbowl. Large classic vase. Early Draped

gar cruet. Tumbler. Pair large bulbous vases. Fingerbowl. Large classic vase. Early Draped square mouth creamer.

MARY GREGORY: Blue water pitcher. Cranberry water pitcher. Miniature cranberry creamer. Pair large cranberry vases. Several odd cranberry vases. Cranberry tall bottle. Cranberry creamer. Light opal green fairy lamp with ruffled base. Rare decorated pitcher on tray with 6 mugs. Square mouth ITP water pitcher.

MISCELLANEOUS ART GLASS: Blue Corsiene vase. Blue Aurene perfume. Two small Millefiore vases. Rare decorated Stevens & Willed Wase. Pacchiblow vase, red to green satin. Glossy decorated Fireglow large footed rose-bowl. Gorgeous decorated Cranberry IVT Sandwich rope handle pitcher & 4 matching tumblers.

tumblers.

OTHER CHOICE COLORED GLASS: Ten decorated satin rosebowls. 75 choice colored
tumblers. Several choice colored miniature
lamps. 14 pieces Ruby Thumbprint (mostly
vintage etched). 16 pieces Caramei slag. 12
choice colored pickle casters. 12 choice overlay glass baskets.

EVERYTHING IS GUARANTEED OLD. A VISIT TO OUR SHOP WILL BE WELL WORTH YOUR TIME, AND A HIGHLIGHT OF YOUR VACATION TRIP!

JOHN H. DILKS. JR. 307 Tregaron Rd. Bala-Cynwyd, Pa.

Early American Glass	
MINERVA (Lee 115) cakestand. Bare large	
Minerva cov. compote, high stand, 9" d.	32.50
Also the very scarce JAM JAR (under-lid	
roughness)	15.00
DAHLIA (Lee 126) cakestand, 91/2" d	
Frosted Flower Band goblet	25.00
Classic ft. sauces (2), open feet, 4%" d.	
60.	10.50
THREE-FACE cov. compote, high stand,	
8½" d	
Four Petal cov. sugar, best flint	
Horn of Plenty tumbler, 3%" ht.	17.75
APOSTLE pitcher (salt glaze), beautiful	
9" size	42.50
Antique WEDDING BAND cups & saucers	
(2) (fine old porcelain) ea.	4.50
Guaranteed Antiques. Postage extra.	auc
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3334 Colum	HAROLD	HUNGE	Detroit (6, Mich
			ciear	
Pan. D&B	berry bow	l		
matching	8auces, ea	ich		1.5
Opal Swirle	i sugar, n	o cover .		6.5
Ruby &	Clear rou	nd flat	sauces, clo	ver
pat., Kan	m 4. es.			3.00
Stippled	Daisy sauc	es, ea, _		1.5

GLASS EYES

auc

For Animal Dishes, etc. Custom Ground and Fitted \$1.50 Per Pair

PAUL J. FREDYMA Hanover, New Hampshire

SCOTT'S BARN

Lebanon Road Colchester, Conn.

Satisfaction guaranteed. Stamp pleas Shipping extra. Stamp pleas Photos 25 Shipping cafra.

VICTORIAN LADY'S CUSPIDOR, AMBER Panelled Glass, hand applied "curly cue" handles, 5½" tall, 6" diam., hand blown, pontil mark, collectors item. \$12.

VASELINE GLASS "ROBIN ON NEST", covered Oval dish, ribbed base, bird has cherry in mouth, 5½x4, old. \$18.

SILVER PLATED SHAVING MUG, inner divided Cup & notch for brush, excellent condition. \$8.50.

\$8.50.

COMPLETE MINIATURE LAMPS: ALL ORIG.
8" Red Satin G.W.T.W. Lamp. crushed patt.
\$38. 7½" White Bristol, Egg shaped shade,
Pedestal Base has handle, \$25. 6½" White
Milk Glass, Ribbed Hexagon shape, pedestal

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Flowers & Birds, orig. spoon, 23½" high, \$15.

PEWITER COFFEE POT, Dixon & Son, Acorn & Leaf Finial, footed \$20.

IRON SEWING BIRD, pin cushion, \$6.50.

PR. AMETHYST GLASS CANDLESTICKS, 7" tall, twisted stems, lovely color, \$10.

White Edman Copalty BIDE MUG. 5" tall, white Edman Copalty BIDE MUG. 5" tall, white Edman \$25.

WAVECREST SIGNED BOWL, H.P. Pink Apple Blossoms on Soft Green background, 4½" deep, Brass Collar at top, 7" dia. \$22.

KAYSERZINN PEWITER COV. FISH DISH, "CONCH" Shell Finial, raise Lobster Fish & Vegetables around edge, 10½" diam., 2" deep, \$20.

deep \$20.

SAPPHIRE BLUE CHINA CHOCOLATE POT, 6" tall. Gold finial, gold handle, gold trim, levely color, \$7.50.

SHEFFIELD SILVER TRAY, Applied border of Bu. of GRAPES & LEAVES, 1412x19" to open

SHEFFTEID SILVER TRAY, Applied border of Bu. of GRAFES & LEAVES, 14 1,19" to open handles, heavy, newly resilvered, \$28.
CHLD SIT OF STONE OF STONE

ridecent colors, 10" diam., 3" deep, ruffled blube Carn. Sauce diseases "Oranoe Tree" Fatt., footed, have 10, es. 83.

Blube Carn. Schoel, 10, es. 83.

Blube Carn. Compote. "Strawberry" Patt. Near Cut mark. high ped base, scalloped top, 9½" diam., 6" tall. exceptionally beautiful high iridescent oolors. \$18.

"CUBA" STERLING SOUV. FORE. Enameled State at 200 di handle & embossed Leaves State at 200 di handle & embossed Leaves ("Canada" STERLING SOUV. SALAD FORE. Enameled Crown & State Seal at top of handle, reverse has Toronto 1901, embossed gold washed handle & Tines, \$7.50.

DEMI TASSE STERLING SOUV. SPOONS; "CALIFORNIA", State Seal on handle with raised "Calif." embossed Grapes, Bowl etched Arrowhead, \$3.50.

"LOUISIANA", STATE SEAL on handle, bowl. "LOUISIANA", STATE SEAL on handle, bowl. The state of the sea of the sea

"LOUISIANA", STATE SEAL on handle, bowl St. Louis Cathedral, New Orleans, La. \$3.50. "SAN ANTONIO" etched on handle, bowl etched The Alamo & Bldg. \$3. "CHICAGO" embossed design & Chicago on handle, bowl gold washed, etched Ft. Dearborn - \$3.50.

"COLUMBUS WORLD'S FAIR" embossed head of Columbus at top, World's Fair, 1492 Columbus 1892, on handle. Bowl has Exposition Bldg. \$5.50.

In response to many requests—A deposit will hold any item — We aim to please!!

COLLECTORS DELIGHTS

Heavenly blue CUT VELVET vase, Camphor handle & large applied leaf & berry. Lovely and unusual.

CARNIVAL covered sugar & cov. creamer, low standards, Purple Peacock pattern, scalloped top beaded chain decor, beautiful luster.

Exquisite large Sapphire Blue MARY GREGORY hinged box. Ormolu feet and ring handles.

Royal Bayreut's ROSE TAPESTRY hair receiver, pitcher, hat pin holder.

Signed AURENE goblet, beautiful iridescent coloring

oring.

oring.
Signed Louis XIV PORTRAIT PLATE.
Pr. HOOKWOOD candlesticks, many other items in Rookwood.
Any remaining items from past ads reduced — a chance for some terrific buys! Write wants.

Postage extra, Stamp please, LOIS STEINFELD

51 Tamaques Way Westfield, New Jersey

111 Leland	Road	N	orfolk,
Raindrop M	I.O.P. 81/2"	Butterscote	vase,
D/B footed	10x6" Vaselii	ne tray	
	e china 8"		
Millefiori 5'	vase, orch	nid, white,	yellow,
	candle wall		
Iron Beetle	boot-jack		
Silver Lustre	e creamer, ca	. 1820	
Gaudy Welc	h 4½" pitc	her	
Vasa Murri	nina 5%"	candlestick.	ruffled
erystal bas	se and hand	le	
H. p. Rava	rian scallope	d edge 946	nlate.
Conner Lust:	re 6" pitcher	dancers	
3 Wedgwood	4" plates,	Church sees	o Pose
horder	· pracos,	CHALOIS OCO	1030
	m jar and n		



Glamour, Glamour, Glamour, Everything is supposed to be GLAMOROUS these days. What is glamour? The dictionary says it's kind of magio, enchantment or peculiar fascinction." Well, the OLD EAGLE BOOK SHOP, corner of Maine & Elm Streets, Route 9, KENNEBUNKPORT, MAINE, may not be glamorous, though perhaps some of the book on their shelves, be they the latest "best sellers," old Zavorites, or an adventure with

an unknown, may exert "a kind of magic" on those knowing ones who seek it.

As to their small antiques, glass and china, all dealers long for a few rare items to tempt collectors. Alast These are in short supply. We think the OLD EAGLE BOOK SHOP have a few, but most of the stock falls in a more modest category. All pieces are however, chosen they will exart a certain charm and give pleasure and satisfaction to their future owners.

PURPLE MARBLE GLASS

(Continued from page 71)

holders, vases, baskets with handles, bowls on delicate feet, and many other desirable forms. Presumably all of these were made like the American ware, in four colors, combined with white.

An attractive English creamer An attractive English creamer bears a raised oval portrait of the Marquis and Marchioness of Lorne, made to commemorate their visit to Canada in the late 1880's. She was the daughter of Queen Victoria, and this creamer has been seen in opaque all-white, also the emerald green, blue, and white marbleized glass. It is often incorrectly assumed to be an American-made piece.

It is often incorrectly assumed to be an American-made piece.

A "covered wagon" is known, presumably American-made.

Today, due to the great demand for all highly colored American glass, it would be a long task to get such another collection together, as is shown in these photographs. Twenty-five years ago this glass sat on dealers' shelves, unknown and unwanted. Mrs. Lee's books changed that, and the supply was soon bought that, and the supply was soon bought

Two examples of an unusual pointedscallop bowl, with short handle with ring to grasp, near center, row 5.

Covered hen dish, near center, bottom

NAOMI WAUGH 908 Edgewood Avenue Pelham Manor 65. New York

20" DOLL - Bisque (swivel) head, open	
mouth, blown blue eyes, kid legs	45.00
15" Russian BOY DOLL, jointed	12.00
11" Chinese MANDARIN DOLL, bisque head,	
white beard, silken robes	15.00
White JADE NECKLACE - 8 carved medal-	
lions (appraised at \$50)	22.50
21" 3 color AMBER NECKLACE, Write	18.00
COLORED LITHOPHANES 4x5" - II. ea	15.00
COLORED LITHOPHANES 4x5" - ir. ea Several nice TOBACCO JARS 10" LOETZ vase, bulb. base, neck has 4 handles! Gold irid. copper splash	MILLE
A handlest Gold trid conner chlack	40.00
416" rare NASH vote cold frid 2 rous	40.00
4½" rare NASH vase, gold irid. 2 rows "pinched in." Clear amber lined	50.00
716" Daum-Nancy cameo vase, 4x11/2" Glow-	00.00
ing honey-amber pebbly surf. Large cut	
Poppies, gold edged, Elaborate gold plated	
base, rim, Exquisite	45.00
base, rim. Exquisite 9%" Galle gourd vase, translucent green pebbly surface, lgs. spray cut & enam.	
pebbly surface, lge. spray cut & enam.	
712" DeVez "Stencil cut" vase, green on	
tan. 21/4" base, 2" top. Unusual	25.00
512" Lamartine sq. vase, rich brown cut	
71½" Devez 'Stenell cut' vase, green on tan 21½" base, 2" top. Unusual "Lamartine sq. vase, rich brown cut Scene on mottled purple 312" Baccarat SCENT, red floral cut slab.	32.00
512" Baccarat SCENT, red Horat cut slab.	-
silver gilt mountings 5½" LIMOGES ENAMEL bulb. vase 2½"	22.00
ton Colorful SCENE	45 00
top. Colorful SCENE 23/2" signed VERLEYS FRANCE BOWL 93/4" dia Trada nol surface outside frosty	10.00
die Inside nol surface outside frosty	
dia. Inside pol. surface outside frosty w/lge. Violets in relief, 3 leaves form feet!	35.00
12" LeGras SCENIC vase, shaded green	00.00
w/iga, cut black trees, brown foliage blue mott. sky at topi 4" rd. base, nar-	
blue mott, sky at top! 4" rd, base, nar-	
rows to 234x134" top	40.00
rows to 23/x13/2" top 13/4" top 53/4" Hichard camee vase, dk. red Pine Cone sprays on frosty red 2" Galle BOX, 41/2" dia, Pale shaded Nas-	
sprays on frosty red	35.00
2" Galle BOX, 412" dia. Pale shaded Nas-	
turtiums on frosty, deeper col. on lid,	
cugo w/ucch ricott hinks	35.00
2-Galle 9½" cameo vases, 2½" top, 4"	35.00
turtiums on frosty, deeper col. on lid, edge w/deep flesh pink! —Galle 9½" cameo vases, 2½" top, 4" base, 1 w/orchid Columbines on frosty	35.00
2—Galle 93½" cameo vases, 2½" top, 4" base, 1 w/orchid Columbines on frosty other w/burnt orange Nasturtiums,	35.00
2-Galle 91% cameo vases, 212 top, 4" base, 1 w/orchid Columbines on frosty - other w/burnt orange Nasturtiums, touch pink. Fine detail, each Citt. HOPSE & CART, holds PEARL EGG	35.00 37.00
touch pink, Fine detail, each	37.00
touch pink, Fine detail, each Gilt HORSE & CART, holds PEARL EGG hinged box 1416" long, 2" high	37.00 15.00
touch pink, Fine detail, each	37.00 15.00

KALEIDOSCOPE

Club meetings for collectors and dealers can be educational and stimulating affairs. Ann Thomas Gierlach's description of the June 24 meeting of the New York Chapter of the National Doll and Toy Col-lectors' Club, Inc., bears this out. Ann writes:

"On June 24 our club was invited to the home of Mrs. Alice Scholtz in Prospect Park, Pa. There we were served a lovely buffet luncheon, viewed Mrs. Scholtz' doll collection. After luncheon, we were entertained by a clever trick cartoonist, Jack Lewis, who presented the cartoons to each member who assisted in the act. Chet Gierlach drew a 9 Clef and was presented with a portrait of his parakeet, named "Bird." Such was the artistry of Mr. Lewis, a Pennsylvania educator.

"After luncheon a chartered bus arrived to take us all to the charming antique shop, called The Marples Store. It is run by Mr. and Mrs. B. Miller. There we browsed, shopped and exclaimed over the artistic beauty of the old house. The upper story is furnished in magnificent early American motif. It took us back to an early American time, so much so an early American time, so much so that we could almost feel the pres-ence of those who had lived with the antiques. Our purchases were varied—from post cards to salt dips to 1877 music books, a turn of the century Ingersoll watch which bore Admiral Dewey's face on the dial.

"From this interesting spot we took the bus to the Buten Museum of Wedgwood in Merion, Pa. The building was the former home of Joseph Hoffman, the noted pianist. Here we were ushered into the Music Here we were ushered into the Music Room, and each seated in a com-fortable arm chair, and surrounded by the most beautiful and extensive collection of Wedgwood imaginable. Mr. Buten greeted us, and gave us a beautiful, informal and educational lecture on the life of Josiah Wedgwood and his work.

"We inspected other rooms displaying examples of all the wares of Wedgwood manufacture, from the "usefuls," such as an egg separator "usefuls," such as an egg separator to a magnificent collection of jewelry. This was a thrilling experience to inspire us to check our Jasperware for the precious sign of Wedgwood. Alas my two framed plaques bear no mark (I sigh) but my collectors' integrity must make me say, 'not Wedgwood.'

"We were all so impressed with Harry Buten's love for his sub-ject, and his generosity in sharing his hobby with others. He said he is afflicted with a disease called 'Psycho-Ceramics,'—in other words, he says 'Cracked Pot.'

"All the wood paneling in the Buten Museum Music Room was supplied to Mr. Hoffman by Steinway. When Mr. Hoffman built the house, he told Steinway he had (Continued on page 93)

MRS. HERBERT LANDICK

Paul Revere's Town—Canton, Massachusetts

(15 miles South of Boston) Canton 6-0607 BY MAIL FOR 21 YEARS

SPECIALIST IN 19th CENTURY ART GLASS

EVERYTHING OLD, AUTHENTIC AND PERFECT.

No lists, folks. Please write wants. Mail order or appointment only.



Special Notice, Folks: When my big p. 81 illustrated June HOBBIES ad was published about May 21, I was "laid up for repairs" unexpectedly in the hospital! So those of you who could not reach me by phone, telegraph or long-delayed mail, please try again? Lots of remarkable offerings in that ad.

1 Agata Lily Vase - only 7" high, 31/4" flared 3-petal top, 3" base. Deep rose comes down a full half, shading gradually to white; fine mottling too.

34," flared 3-petal top, 3" base.
Deep rose comes down a full half, shading gradually to white; fine mottling too.

2. Agata Vinegar Cruet and Stopper - deepest rose comes 'way 'way down, just a little white at base, white handle, white orig. stopper; plenty of fine mottling too. Slight check in handle.

3. Extra Hare Opaque Wild Rose Pink Webb Cameo Vase - (not the usual translucent red or rose, folks). This has three layers. Lavish snow-white cameo carved acorns and oak leaves.

4. Fully Signed Thos. Webb & Sons Queen's Burmese Small Vase. Folded star-shape top edge; early and expensive coin gold decor of berries and leaves. Burmese pedestal base. Rich color of course.

5. Rare Craquelle T.P. Holder or Small Rose Bowl - also in the rare chartreuse green satin with snow-white Craquelle casing; green satin applied rigaree collar; fluted top. 33," h. 23," w. \$54.

6. Cambridge, Mass. Glorious heavy belltone flint quality gold-ruby glass small bowl (transparent), ribbed same as plated Amberina; scallop edges; 51," w., 2%," high. (See Lee's Art Glass book photo, etc.). I have four of these for \$112 or \$30 each

7. Rare and Very Beautiful John Northwood (England) small bowl or bon-bon dish, lots of superb Northwood hand blown detail in this fine satin and applique beauty. Rose satin lining; white satin outside; allover applied canary

threading and applied canary "seaweed" too! Pleated corners & sides! 6\%" long; 3" h. 5\%" front to back. Graceful oblong shape, rounded body.

Very Rare Shape New Eng. Gl. Co. (Cambridge, Mass.) Peachblow small bowl or bon-bon dish. Deep-est rose I've ever seen and hardly any white. Dull satin finish. (This is the coloring we New Englanders prefer, if and when we can find it in this famous old Cambridge Peachblow). Beautiful tricorne shape. Homogeneous of course.

shape. Homogeneous of course.

Mt. Wash. Amberina finger bowl
or bon-bon dish, deepest fuchsia;
flared crimped top, belitone finest
quality of course. ALSO: in this
same shape I have a Mt. Washington Peachblow bowl, same size,
ALSO: a fine deep rose, wellmottled Agata bowl, same shape,
same size! same size!

same size!

10. Extra Rare Applique Beauty in deep rose M.P. satin (D.Q.) (same exactly as Lee's Art Glass book, pl. 20, bottom right) in blue, appl. camphor glass handles, leaves, stems, fan-frilled top edge, plus applied camphor glass flowers with pink centers. 9" h., 5" w. Perfect of course.

Perfect of course.

Rare in Peachblow, Pointed Hobnail Ruffled Bowl, 7" long, 5" front to back, 3" high. Beautiful wild rose pink, shading down to white. Camphor frilled top edge. Precious and very beautiful! Homogeneous. Satin finish.

Genuine Thos. Webb & Sons (England) Peachblow Frilled Tri-come Bowl; dull satin finish; rich deep allover coloring; ivory satin lining. 7½" w. 3½" h. Such a useful size, too.

Rare Two-Color Amberina M.P. Satin Ruffled 6" vase, 6\" w. Deep red background with shim-mering old gold M.P. diamond quilting, \$148. Perfect. auc

Trade Problems

LET DEALERS & COLLECTORS BEWARE

Dear HOBBIES:

In my avid pursuit of miniature lamps, I was recently sent this specimen, represented as an old, authentic mother-of-pearl Diamond Quilted pattern glass lamp. It is a brand new reproduction and was priced to me at \$92 and sold as old, I photographed it for the sake of record and promptly returned it for refund.

Shortly thereafter a fellow collector at a nearby show saw and purchased an identical lamp in same coloring for old at \$110. Another collector was also offered one of the identical lamps as an old and authentic one.

The lamp is about 9½ inches tall and is of extremely heavy glass with a chalk white lining. It is a very deep rose-pink shading to almost white near the bottom. It also had simulated frosted leaf-like feet and upon turning upside down was found to be of one solid piece. The coloring was vivid and clear and the diamonds are well done. At another show in this vicinity there was a new Cut Velvet cruet in blue satin. It was attractive and I've been told that there are on the market vases, celery holders and tumblers equally well made in different art glass.

A short time ago at another nearby show, I saw the identical coloring (deep rose-pink in MOP) in a fairy

Reproduction Mother-of-Pearl Diamond Quilted pattern glass lamp.

lamp with the identical frosted leaffeet and same good looking shading of the rose-pink. The price was \$225. The dome was tallish with slightly crimped top.

I have been told that these are coming from a mid-west wholesaler. The same wholesaler, I am told, has acquired some reproduction plated Amberina tumblers which he sells at about \$20 each, imagine! Of course, with plated Amberina being so scarce and rare, and therefore out of this world in price, I fear innocent collectors and dealers may be taken in.

It makes my blood boil to think that there are such unscrupulous persons in this "Antique World" of ours who will do anything to make a "fast buck."

May I suggest to the collector and dealer alike, to be sure when purchasing art glass, especially mother-of pearl that it is old, if you are purchasing same as old and authentic. Enough refusals on these reproductions will help bring an end to the overflowing amount of reproduction antiques that seem to be appearing in more and more shows and shops.

-Bob Schafer, Stow, Ohio

MORE ON FAKES

Dear HOBBIES:

We do not know if it has been reported to HOBBIES, but reproduction mother-of-pearl satin glass in the Diamond Quilt pattern is starting to flood the market. It is not poorly done like the Polka Dot or Raindrop pattern someone tried putting out some years ago; it is well done, and we are afraid will fool many an unsuspecting collector and dealer unless it is called to their attention.

To date, the forms we have seen are cruets, toothpicks, fairy lamps, tumblers and miniature lamps. The colors we have seen are blue, pink, purple, apricot and yellow. The cruets as you can see by the accompanying photo are round bulbous, narrow neck, with small pouring spout. The handles are frosted and

reeded and the stoppers are either plain colored frosted, or just plain round camphor type. Some cruets are being sold without the stoppers to make them appear more realistic.

The toothpicks have a slight scalloped, flared edge as you can see from the photo, and the tumblers vary little from the old. Most good old mother-of-pearl satin glass diamond quilt tumblers that have not been ground down or polished on the edge, measure approximately four inches high while the reproduction tumblers measure just a little under 3% inches high. You will also note from the photo that the bottom of the tumbler seems to be well rounded, while this is not characteristic of the old Diamond Quilt tumbler as illustrated (taller) in the photo. The fairy lamps and the miniature lamps both have applied camphor petal feet, but we have so far been unable to get a picture of the miniature lamps.

The texture of the reproduction satin seems to be somewhat sugary, the linings heavy at first glance, and very white. Actually in breaking a piece of this glass, the dead white lining seems to have been painted on, for it is in substance quite thin and was apparently the last step in completing the item.

in completing the item.

The diamonds in the pattern are always quite large and very well defined as shown in the comparison photo of the tumblers.

photo of the tumblers.

We do not know who is reproducing this glass, but have been informed of people in these parts, in Eastern and mid-Western states who have been selling it for the genuine old Mother-of-pearl satin glass and who know full well that it is new. These people call themselves "antique dealers"—another misrepresentation! How long will honest, hard-working dealers have to put up with this sort of unethical hypocrisy?

risy?

The important thing at this time is that the public be warned.

—R. M. Kongsli, The Corinthian Studios, Saratoga, California

True opinions can prevail only if the facts to which they refer are known; if they are not known, false ideas are just as effective as true ones, if not a little more effective. —Walter Lippmann



Note descriptions, and compare cruets and tumblers.

1343435135131313131313131313131313131313
WEBB Cameo Vase 6½" t. Opaque White Fuchsias & leaves on pale Lime Green ground. Butterfly. Refreshing beauty 97.50 NUART signed Tiffany-type vase 6½" t.
Fuchsias & leaves on pale Lime Green
ground. Butterfly. Refreshing beauty 97.50
NUART signed Tiffany-type vase 61/2" t.
NUART signed Tiltany-type vase 6½ L Inverted bulbous shape. Gorgeous 23.00 SMOKE GREEN 'G & N' Bottle, 4" L Original cork w, wire lo.p stopper 'RHEINSTROM BROS. Cincinasti, U.S.A.' 11" decanter shaped bottle, Emerald Green. Embossed Eagle & Shield in Gold.
SMOKE GREEN 'G & N' Bottle, 4" t.
Original cork w/ wire loop stopper 5.00
'RHEINSTROM BROS. Cincinnati, U.S.A.
11" decanter snaped bottle, Emerald
Gold 17.50
TINION ADMITTEDY 414" Cannon & 2
Union Soldiers metal in original hox 8.50
McKINLEY PG 1015" Oval Platter, Laurel
Gold UNION ARTILLERY, 4½" Cannon & 2 Union Soldiers, metal in original box 8.50 McKINLEY PG. 10½" Oval Platter, Laurel Leaf border, 'It Is God's Way - His Will
Be Done.' Proof 10.00
CHICKENS PICKING, toothpick holder.
No harm hairline. Rare 5.00
COWBOY COFFEE POT, Tin w/Copper bot-
tom, 8" t. w/10" bottom dia. Excellent 8.00
BARBER BOTTLE, Amethyst W/HP Horat
CHICKENS PICKING, toothpick holder, No harm hairline, Rare COWBOY COFFEE POT, Tin W/Copper bottom, 8" t. w/10" bottom dia. Excellent dec., 8" tall MILLEFICRI Paperweight Wypredominately Blue canes, 3" diam. PATCH BOX, Cobalt Blue w/HP floral dec., 1" t., 13s" diam.
Blue canes 3" diam 50.00
PATCH BOX Cobalt Blue w/HP floral dec.,
1" t. 116" diam. 12.50
PERFUME/SNUFF Combi-bottle, Turquoise
Green. Silver Caps at each end. 4:4 ig. 14.50
pattern 16.00
pattern DELAWARE Spooner, Rose w/Gold, Proof 9.00 LAST SUPPER PG 7x11", still has 90%
LAST SUPPER PG 7XII", Still has 90%
original gold backing. Proof 10.00 MAPLE LEAF Carnival Tumbler in Royal
Blue. Superb Lustre 6.50
Blue. Superb Lustre 6.59 RARE CUT MG TOOTHPICK. 8 Panels alternate bet. File & Hob to Plain, 8
alternate bet. File & Hob to Plain, 8
footed 10.00
footed 10.00 CUSPIDOR, Mini-Bristol w/HP floral, blown, 2" t. Real cute 15.50 CUIT GLASS Round Salad Oil Dispenser w/
blown, 2" t. Real cute 5.50
CUT GLASS Round Salad On Dispenser W/
Vincent 91/" t w 21/" diam 17 00
CUT GLASS Round Salad Oil Dispenser w/ Sterling Holder. Stopper is insert for Vinegar. 8½" t. x 3½" diam. 17.00 TIFFANY, unsigned 6" t. vase, tri-pinched,
entwined serpent 25.00
MATCH HOLDER kitchen wall type, bright
metal unique
PIPE, Chinese White Brass, 15" t. 9.00 LEAD CRYSTAL VASE 21" t., 10 heavy ribs, weighs 7½ lbs. ground pontil. Stately
LEAD CRYSTAL VASE 21" t., 10 heavy
ribs, weighs 712 lbs. ground pontil. Stately
& Proof 21.50
STOVER JR. Waffle Griddle 31/2" dia. w/
ST NICHOLAS Candy Container place
w/tin lid 414" tall 7.50
WOODEN Barrel Bank, 4" t. x 21/4" d 3.00
STOVER JR. Wallie Gradue 5-2 dat. W 6.00 Stand ST. NICHOLAS Candy Container, glass with lid. 414' tall WOODEN Barrel Bank, 4" t. x 2'4'' d 3.00 PRICES INCLUDE POSTAGE. INSURANCE
PRICES INCLUDE POSTAGE, INSURANCE AND PACKING
STACECOACH STOP

STAGECOACH STOP 6670 W. 28th Avenue Denver 15, Colorado

Caramel slag dolphin, fish lid, minor chip on fin, \$27.50.

Argus filmt water tumbler, belltona \$8.50.
Flint glass 9" plate, daisy scalloped rim, \$7.50.
Sapphire blue, I.T.P. pitcher, 6\\(\frac{1}{2} \)" tall, \$14. Solid gold mans Waltham watch, clowed case, elab. engraving, 23 jewel in perfect running order, hair chain, \$47.50.

order, hair chain, \$47.50. Emerald green feather duster water pitcher, \$14. Emerald green tray to match above, \$6. Sterling toilet set, nail file, shoe horn, beautiful tortoise-shell comb, button hook, and clothes brush, \$12.50. cut log compote, \$6.50.

Green leather, brass studded doll trunk, key and fittings, darling shape, dated 1852, \$14. M.O. only, on approval., p.p. extra.

MRS. N. D. LILLARD LLARD Englewood, Colo. Buc 3291 S. Gilpin

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Evolution of cycling 34. Specimen from the waker through the Gay Ninety's.

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Bridgeton, N. J.

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Plymouth, Maine

fine arts 'n stuff

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If you are up in Maine this season, by all means stop at our shop. We are offering a nice stock of fine pieces—all reasonably priced.

Some of our recent acquisitions:

1. Amberina creamer, 1TPP, applied amber handle, shading is extremely delicate, \$90.

2. Amberina water bottle, Diamond quilted. A beauty to enhance any collection.

3. Amberina water bottle, Diamond quilted. A beauty to enhance any collection.

4. Amberina water bottle, Diamond quilted. A beauty to enhance any collection.

5. Amberina Tent tumblers, small size. Have rankles around top, applied morning glories and columbine decor in rich shades of blue, green and gold. A one-of-a-kind, once-in-a lifetime piece.

5. Early Coin silver spoons, have 12. \$1.75 each.

6. Tall, signed, Purple Slag vase. Unusual detail, \$32.50.

7. 8. Dresden, Onion pattern plates. Each \$3.50; lot, \$25.

8. 6 h. p. all different, floral decor, Haviland-Idmores plates.

lot, \$25. 6 h. p., all different, floral decor, H land-Limoges plates. Each \$4.25; lot \$24. Trans. extra. Stamp please. Photos 25c.

MARIE GROGAN

Marshall Field Annex Bldg., Room 1000 Chicago, III. 25 East Washington

on bottom, \$7.50.

HAVE JUST PURCHASED AN INTERESTING COLLECTION OF FINE OLD BUTTONS. INCLUDING PEARLS, PICTURES, CHARM GLASS, SHAVER, ETC. UNUSUAL SELECTION OF OLD BUTTONS FOR SUITS, DRESSES, SPORT CLOTHES, CUFF LINKS, ETC. Supplementations

SHOP ON THE HILL Johnson, Vermont

Melrose 5-2515

		(Ou	r summer	address)		
1.	Rose	Tapestry	Bayreuth	creamer		20.00
			ed pin box			
3.	R. S.	Prussia	(red mark)	covered	sugar	
	b wl.	Light gr	een, floral	decor		10.00
4.	Old 1	vory Sile	sia bon-bo	n dish,	yellow	

2. Uid Ivory Silesia bon-bon dish, yellow roses
5. Kate Greenaway boy and girl raised figures on bisque match vase
6. U.S. Frosted Coin (dollar) toothpick holder. Chip on corner of base
7. Flow Blue Fronstone dinner plates, mint condition (2) Pelew (2) Manlla, each 8. Rose Medallion demi-tasse cups and saucers (7) 4 stded, unusual shape, ea.

Stamp please. Transportation extra. Stamp please. Transportation extra.

Pr. melon ribbed blue Bristol glass vases pale pink roses and gold trim pr. \$22.50. White Bavarian cups and saucers \$6.50. Green grape Carnival bowl, 11" ruffled, \$15.00. N. Purple 6" grape, \$5.00. N. purple 9" Strawberry pattern \$10.00. White Carnival 1 rose bowl, 1 grape 6sign, flake off two feet not too noticeable, \$9.00. Hand painted small mug, Grapes and gold border and handle, \$6.50. Maiden's Blush punch cup, \$5.00. Blue Hobnail small mug, \$6.50. Four Volumes Tenn. History, Pub. 1933 by American Historical Society.

Postage extra.

JEFFERSON AVENUE ANTIQUES 646 Jefferson Ave. Memphis, Tenn.

ROBERT I. CAMPBELL 409 Oak St., Apt. C-1, Columbus 15, Ohio Phone Capitol 8-2309

Phone Capitol 8-2309
Green Croesus: Spooner, \$10; cov. butter, \$27.50; sugar & creamer, \$37.50 set, small chip under rim of lid.

Bulliseve solets, flint (2) \$8.50 each.

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WILLIAM SANDERS 35 Patapsco Road Linthicum Heights, Maryland Phone: STate 9-7077

100 Hidden name cards. 100	PT0.00
17 decks old Foreign playing cards, per deck	2.00
53 enameled advertising Lapel pins, lot	10.00
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\$7.00; 68 copies undated early	
Early Marine Registers 1804-05, \$25.00; 1805-06, \$25.00; 1820-21-22	35.00
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5 copies as above "Lincoln", per copy	2.00
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Postage extra.	aup

Fine small old ivery bowl \$4.50. Nice bowl, Kaufman decor. \$4.75. Tall slender cut glass pitcher \$10. Blue glass enamelled box \$25. Cut glass by the state of the

Edward M. Laughner, Antiques Vanadium Row, R.D. 2, Latrobe, Pa.

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At the

CONRAD HILTON NOVEMBER 16, 17, 18, 19, 20

Sponsored by HOBBIES Magazine Charles Marston, Show Manager

The Tenth All-Wisconsin ANTIQUES SHOW AND SALE

SEPTEMBER 22, 23, 24, 1961

Whitewater Armory

WHITEWATER, WISCONSIN

Hours: Friday, Saturday, 11 A.M. to 10 P.M.

Sunday 12 Noon to 6 P.M.
Adequate Fre: Parking - Lunch and coffee counter in building.

Dealers and Collectors! Plan now to attend
THE MIDWEST'S MOST POPULAR SHOW
Sponsored by The Wisconsin Antique Dealers Association

For Information or Customer's Tickets write:

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YEAGLEY ANTIQUE SHOWS

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Sept. 20, 21, 22, 23, 1961 - Community House Sponsored by the D.A.R.

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Oct. 12, 13, 14, 15, 1961 - Music Hall

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Jan. 17, 18, 19, 20, 1962 - Hotel Geo. Washington Sponsored by the Pilot Club

SILVER SPRINGS, MARYLAND

Oct. 30, 31, Nov. 1, 2

For information write: SAM YEAGLEY, Manager, Annville, Pa.

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THE LARGER AND ORIGINAL SHOW

TULSA, OKLAHOMA

BIG ARMORY, 3900 E. 15th St. - 11:00 A.M. TO 10:00 P.M.

OCTOBER 7, 8, 9, 10

Lots Free Parking. Write for booths:
Fanning Antiques, 1806 E. 15th, Tulsa 4, Okla. Phone WE 2-2843

BRUNSWICK, MAINE Antique Show & Sale AUGUST 21 through 25

Monday thru Friday 1:00 to 10:00 P.M. - Closing Friday at 6:00 P.M. Recreation Centre, Federal Street - 25 OUTSTANDING DEALERS!

Marguerite Leander, Mgr. - 151 Post Rd., Darien, Conn.

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ELIZABETHTOWN AREA (Lancaster Co.) PA. ANTIQUES SHOW

AUGUST 22, 23, 24, 1961 - 12 noon to 10 p.m.

Auction Gallery - Route 230, Florin, Pa. (Between Lancaster and Harrisburg) H. & H. Keller, Managers aup

> 2nd Annual Antique Show and Sale WAUKEGAN, ILLINOIS

National Guard Armory on GLEN FLORA AVENUE

OCTOBER 5, 6, 7, 1961

Hours: 11 A.M. to 10 P.M.— Closing last day at 6 P.M.
by First Methodist Church. For information write or call . . .

HAROLD H. GRUNEWALD, Show Manager, Elkhorn, Wis.

17th Annual

ROCKFORD, ILL. ANTIQUE & HOBBY SHOW

Shrine Temple

Thursday, Friday and Saturday

Sept. 14, 15, 16, 1961

For booth space write:

Mrs. R. E. Williams, Mgr. 517 Fisher Ave., Rockford, III.

GREATER CALUMET REGION

2nd ANNUAL ANTIQUE SHOW AND SALE

HAMMOND, IND.

SEPTEMBER 20, 21, 22 Sponsored by SIGMA BETA SORORITY

LOUISE DOWNING, General Chairman 8938 Prairie — Highland, Indiana

Country Antique & Art Show & Sale In the Neher Barns & Early House

Liberty Corner, N. J. Colonial & Primitive Furn. & Acces. NOON TO 10:00 P.M.

AUG. 31, SEPT. 1, 2

Admission 75c — With Card 50c sent on request

ANNUAL CHICAGO-LAND Antique Shows and Sales

WHEATON, ILL.

Spons. by DuPage County Home Bureau

Sept. 27, 28, 29

m to 10 p.m. (Closing at 5 p.m. last day) DuPage County Fair Grounds

Manchester Rd., 2 blks. No. of Roosevelt Rd. in Wheaton, Ill.

F. H. PASSEGER, Mgr. 434 Maple Ave., Elmhurst, Ill. Phone TErrace 2-2003

CHICAGO ANTIQUES EXPOSITION AND COLLECTORS' FAIR

Nov. 16-20

at the

Conrad Hilton

Sponsored by

HOBBIES Magazine

Charles Marston, Show Mgr. 61

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FORT WAYNE, INDIANA

THE ARMORY September 21, 22, 23, 24 Hours: 12 to 10-(Closing 6 last day)

50 Exhibitors!

Sponsored by PI CHAPTER PSI IOTA, XI, Fort Wayne "ONE OF THE MOST POPULAR SHOWS IN THE MIDDLE WEST"

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November 2, 3, 4, 5

LOUISVILLE SHOW November 10, 11, 12

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TULSA. OKLAHOMA

ANTIQUE SHOW AND SALE

September 16, 17, 18

V.F.W. HALL - 1109 East 6th St.

Sponsor: TULSA ANTIQUE DEALERS ASS'N.

PORTLAND, ORE.

ANTIQUES SHOW & SALE MEMORIAL COLISEUM August 9, 10, 11

Noon - 11:00 P.M. 25 DEALERS FROM 6 STATES & CANADA ORE. ANTIQUES DEALERS ASS'N. Gene Conklin, Mgr. — 1200 NE 122nd

ANTIQUE SHOWS

In our many years of listing of anique shows in HOBBIES, we have found that invariably they so off as planned. Occasionally, however, show managers have to change dates or place, or once in a while because of conditions beyond their control cancel altosether. In particular, if you are visiting a "first" or newly established show, it might be well to check the dates and plant to before statuted, cut, particularly if a great plant of the show for the first time. Telephan sheld for the hall or sponsoring committee to make sure that there have been no changes, in almost 100% of the cases, you'll find that the show will be held as scheduled, but it will do no harm to verify.

QUALITY DEALERS-

EXHIBIT AT THESE SUPERIOR SHOWS

(Large city crowds)

SEPT. 29, 30, OCT. 1 - LEBANON, OHIO (closed)

OCT. 13, 14, 15 - SPRINGFIELD, OHIO - Civic Theatre, Spn.

OCT. 27, 28, 29 - PORTSMOUTH, OHIO - D.A.R., Sponsor

NOV. 16, 17, 18 - DAYTON, OHIO - Women's Circle, Fairmont Pres. Church, Spn.

Why not exhibit at SUCCESSFUL shows? Booths limited to 30.

Write: Jean Crutcher, Mgr., Rt. 1, New Carlisle, Ohio

The Miami Valley Antiques Dealers Association of Ohio, Inc. takes pleasure in announcing their . . .

9th Annual Summer Show and Sale

of Antiques at BUTLER SCHOOL FIELDHOUSE

VANDALIA, OHIO – August 24, 25, 26, 27

THURSDAY thru SUNDAY
DAILY 1:00 p.m. to 10:00 p.m. . . . SUNDAY 1:00 p.m. to 6:00 p.m.

ST. PAUL, MINNESOTA

ANTIQUE SHOW AND SALE

SEPTEMBER 15, 16, 17

HOTEL ST. PAUL-Main Floor - Grand Ballroom

Sponsored by Minnesota Org. of Blind
Write or call BEN MERTENS, 583 University Ave., St. Paul 3, Minn. CA. 2-1609

GREENFIELD, INDIANA

ANTIQUE SHOW AND SALE

OCTOBER 6, 7, 8 Open 12 noon to 10 P.M.

National Guard Armory - 410 N.A. St. - 4 Blocks N. U.S. 40

Write Bill & Mable Puff, Mgrs., Puff's Antique Shop, R. 6, Box 20, Greenfield, Ind.

Bellaire Women's Civic Club BELLAIRE, TEXAS — ANTIQUE FAIR & SALE November 2, 3, 4

COMMUNITY BLDG., Rice & Laurel — 4 Miles West—Shamrock Hotel, Houston, Texas — DONATION \$1.00

For information: write Mrs. Fellers, 5008 Brae Burn Dr., Bellaire, Tex.

GREATER HARTFORD ANTIQUE SHOW
West Hartford Armory

WEST HARTFORD, CONN.

OCT, 23 thru OCT, 27

1 P.M. to 10:30 P.M. Sponsor: The Women of St. Jame's Episcopal Church Manager: Frank Silvester sp

SAN MATEO, CALIFORNIA

Fifth Annual ANTIQUES SHOW & SALE

OCTOBER 3, 4, 5 11 a.m. to 9 p.m. Episcopal Church of St. Matthew

Baldwin and El Camino Real Mrs. E. H. Cipperly, Chr.

LAFAYETTE, IND.

ORIGINAL ANTIQUE & COLLECTOR SHOW & SALE

SEPT. 29, 30, OCT. 1

DUNCAN HALL — FERRY STREET Noon to 10 P.M.—Sunday to 9 P.M. Spons. Community House Board

COLUMBIA, MO.

ANTIQUE & COLLECTORS' SHO'N

OCT. 27, 28, 29

DANTEL BOONE HOTEL Noon to 10 P.M.-Sunday to 6 P.M. Spons, Lions' Club

Madeline Hix, Fairmount, Ill.

Please mention Hobbies when replying to advertisements.

GWENDOLYN MALONEY'S

"Week Ends" Outdoor Antiques Market

"On the Green" - U. S. No. 1

KENNEBUNK, MAINE

Near Miles of Sandy Beaches and Village

VISITING DEALERS WILL EXHIBIT ANTIQUES FOR SALE ADMISSION FREE

JULY THRU LABOR DAY

Friday, Saturday, Sunday

10 a.m. to 7 p.m. Dealer Space Available - \$10 Per Day, \$25 for 3 Days FOR SPACE - Gwendolyn Maloney, Mgr., U.S. 1, Wells, Maine

(Winter Location - U.S. 1, Delray Beach, Florida)

12th Annual ANTIQUE SHOW AND SALE September 9, 10, 1961

Hours: 1:00 to 10:00 p.m., Saturday 1:00 to 7:00 p.m., Sunday **Frances Hotel**

KOKOMO, IND.

Sigma Phi Gamma Sorority

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SEPT. 29, 30, OCT. 1

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AUGUST 9, 10, 11

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Plate Collection Decorates Walls of Kitchen and Dining Room

"It is the most natural thing in the world that I love plates," exclaims Mrs. Orin V. Duncan, Winchester, Ill. "When I was a little girl plate rails were the fashion, and the giving of plates as Christmas, birthday, wedding and graduating gifts was at its peak. Amateur plate painting was in vogue and fashionable finishing schools offered a course in this art."

She used to "make believe" favorite plates were hers and remembers quite well the acquiring of the first two plates that began her collection. It was a happy event when mother did a little rearranging to make room for these treasures.

Mrs. Duncan still marvels at her first choice. On visits to her maternal grandmother a trip downtown was always a pleasure, but this one trip in particular remains outstanding. Midway in this familiar general store she was attracted to a stack of plates, left-overs from the Christmas trade. She evidently looked long and lovingly at one for

grandmother inquired, "Did you find something you like?"

"Yes, this plate."

"I'll get it for you when I come back," said grandma as she moved toward the rear.

Fearful that grandma might forget, small granddaughter waited patiently beside the plate. When grandma returned she asked to see the selection and was a bit surprised at the choice of somber browns of a chestnut branch over the more colorful plates in the group. Mrs. Duncan states that she has never seen another plate having any resemblance to this one, and would again make the same choice.

The second plate shown with the first came some years later. The most up to date store in town always had an extensive and outstandingly beautiful Christmas display of gift items in their largest window. One stood outside and excitedly but methodically looked until you had seen everything.

you had seen everything.

Never to be forgotten is the thrill

(See Cover)

Vera (Mrs. Orin V.) Duncan whose home is filled with antiques of various kinds uses her extensive collection of plates to decorate the walls of her kitchen and dining room. Besides being decorative and cheerful they bring memories of many happy occasions.

of discovering a gorgeous purple and lavender iris plate, with only a hint of white, and bit of gold for contrast. Vividly Mrs. Duncan recalls she exclaimed, "Oh Mama, if I could have that plate, I wouldn't ask for another thing."

Her mother suggested they go in and ask to have it taken from the window. Close up, it was even more beautiful but the price, \$5, seemed staggering. After some discussion her mother seemed to lose interest—it must be the price—but hadn't she said she would give up any before mentioned wants?

Soon her mother suggested they go separate ways to shop in secret, and when Mrs. Duncan returned to the store to meet mother she was



A kitchen wall in the home of Mrs. Orin V. Dungan, Winchester, Ill.

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not in sight and neither was the plate. Both hopeful it would be hers, fearful it might not she asked the clerk if mama had bought the plate. No, he didn't think so. He really didn't know who bought it, and turned to another clerk to confirm his statement.

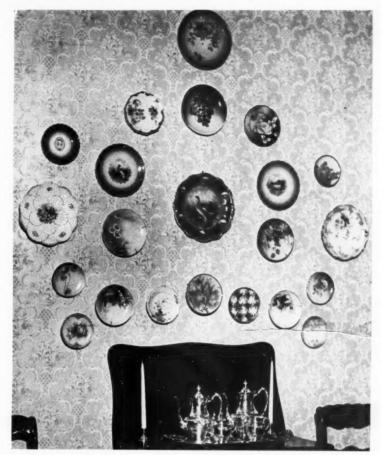
Filled with disappointment, it spilled over as mother and daughter were on the way home. She again said how much she wanted that plate and now it was lost forever. Her mother without giving away the surprise could only manage a feeble. "I didn't know you cared that much," for actually the plate was hidden beneath the buggy seat. What a wonderful Christmas morning! This plate, pierced for hanging later was hung in the dining room of Mrs. Duncan's first home, and now hangs in the den of her present home.

Mrs. Duncan's collection of plates numbers close to 250, all on display. A few belong to Mr. Duncan. He especially likes four early Wedgwood cup plates, with a brown Japanese scene, with Mt. Fujiyama ever in the background. His other love is what he calls a "classic arch," an arch of portrait plates carefully and slowly acquired for the dining room.

While much has been written about Danish Christmas plates no amount of inquiry has produced any information about a pair of Swedish Christmas plates other than their translation of "Julegrod og Julefisk Er For Born Bedre End Sukker og Slik" into "Christmas porridge and Christmas fish is better for the children than sugar and sweets" and "Nu Er Det Jul Igen Nu Er Det Jul Igen Og Julen Vare Lige Til Paaske," into "Now it is Christmas again, now it is Christmas again and Christmas lasts until Easter." These plates are simple of design, white background, deep rose colored border.

Mrs. Duncan's love for Queen Louise (and please don't call her the "scarf lady") amounts to three busts, two full lengths and a French enamel miniature, not a plate though. When asked why she replies, "first for her beauty of face, second for her beauty of character," for this 18th century (1776-1810) queen, adored wife of Frederick Wilhelm III was known and loved by all for her kindness and untiring help for those in need.

Unlike most royalty, this lovely princess with a sister was brought up by a grandmother to live simply, to cook and do household tasks in traditional thrifty German manner so it was not unusual for her to go to a home with needed food and necessities, to perform a chore or two if necessary. Need one wonder why she was beloved by all and children clung to her. When asked by her adoring father-in-law what she would like for a birthday gift her prompt petition was "a handful of gold for the poor of Berlin." As a child she pleaded for mercy for the panting footman running beside her grandmother's coach. If lunch was spread beneath a forest tree peasants came



One of the dining room walls in Mrs. Duncan's home.

from far and near to look upon her beauty. After visiting the Woldenburg mines, a pilot was fond of telling how she looked by torchlight.

"In all my life I never saw such a face, grand as a queen should look, but gentle as a child. She gave me two Holland ducats. My wife wears them to church, for whatever she touches is holy."

In October, 1805, dark clouds of war arose and soon the battle between Prussia and France was on. During the winter she spent most of her time at the bedside of her youngest child in his last illness. Grief stricken she and her other children were forced to leave the palace not to return until near the end of 1809. On the return they traveled slowly, for Louise had been ill and was still weak. Everywhere a welcome awaited her and the king, but all was not joy for Napoleon and his generals had not departed empty handed. They had stripped the rooms of paintings and statues, of manuscripts and antiquities. Even the joy of being once more at home did not improve her health.

In the spring of 1810 she was attacked by spasms of the heart but recovered sufficiently to move with

the court to Potsdam. Later while Friedrich Wilhelm was in Berlin and she in Hohengieritz the spasms returned. Couriers were dispatched for the king and he arrived shortly before dawn of the following morning. After a fervent embrace he was overcome by emotion and she asked, "Am I so ill?" Moments later there was more agonizing pain and with a cry of "Lord Jesus shorten it," she passed away, at the age of 34, eighteen in which she had been to her loving husband "the star of my life, my treasure, who lighted me so truly on my darkened way."

Full length portraits on plates of this beautiful queen are uncommon and Mrs. Duncan feels fortunate to have two of the three she has seen. The smaller one has a rich purple border and a fleur-de-lis mark used under Louis Phillipe in 1830. And while on the subject of marks, Mrs. Duncan says she often suggests to new collectors to forget what is on the back of a plate and buy what is on the front. Very often the plate is made in one country and decorated in another to give confusion to the novice. Some of the finest and uncommon plates are unmarked such

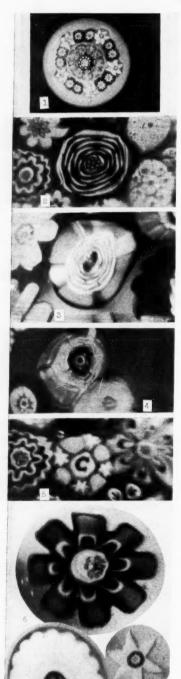
(Continued on page 92)

OLD GLASS PAPERWEIGHTS

By J. P. BOORE

CLICHY

PART I



CLICHY. Sometimes it is pronounced "Cleet-chee" — sometimes "Cleé-shee." I am sure I have used both pronunciations, but I rather favor the latter softer version. I suppose there are other pronunciations but if so I haven't heard them.

The authorities say there is very little information available about the factory, which is strange consider-ing the reputation it enjoyed and the relatively late period of its activity. It seems to have been founded at Sèvres about 1838.

Around the early part of 1844 it was moved to Clichy, a suburb of Paris. As noted in an earlier article, this was a period of economic crisis, so Clichy may be said to have been "depression born."

As is so often the case, even now, a company started during financial distress will thrive while the older established operations suffer. This seems to have been the experience of Clichy for it made steady pro-

Its rapid growth worried both Bacarts rapid growth worried both Baccarat and Saint Louis, several alusions to which fact are found in the archives of these factories. We also noted in last month's article how the Paris agent of these two companies was concerned over the progress of the Clichy factory in the production and sale of paperweights.

weights.

At the 1849 Exhibition it presented a new boracic glass containing soda and zinc which was reported to be clearer than and just as white as crystal. The great London Exhibition of 1851 is reputed to have been the time of its highest prosecutary and the class submitted by nerity, and the glass submitted by

it received glowing reports.

It apparently continued to manufacture glass items of great merit for another decade or so when the sons of the founder took over the operation, upon which the affairs of the company seem to have gone into a decline. An 1878 report contended, "that this establishment now lived on its former reputation"

lived on its former reputation."

It would appear, then, that the entire span of good output was about 30 years, from about 1840 to 1870.

Do not take this to mean that it produced paperweights in all this

period. That item started with Clichy at about the same time it did with the others—about the mid-'40's and is presumed to have lasted about 15 years

In outlining some of the main characteristics of Clichy weights Im-bert mentions the boracic glass as being noticeably lighter to the "heft" than lead-content glass. I have not been able to detect this but my sensitivity to this test may not, as yet, be sufficiently well developed. Elville says the boracic glass of

Clichy has a specific gravity of about 2.99 while its lead-content glass is about 3.15. This isn't very much difference.

My heft sensitivity is sufficient to tell the difference between soda-lime glass and lead glass, but as soda-lime has a specific gravity of only about 2.5 the difference is great enough to be more readily discern-

Imbert also calls attention to another feature often found in Clichy weights which have not been cut or faceted. This is a slight depression circling the weight about a half inch above the base, and marking the area where the crown metal joins the base metal. This is due to careless workmanship and is found in quite a few Clichy weights but not all.

About the canes used in Clichy millefiori weights Imbert has this to sav:

to say:

"Clichy canes are less varied than those of other factories. They can be brought down to four principal types which in turn have several variances.

"Twists, or hollow tubes of various diameters, threaded through one another, the center part being filled by a tiny stubby cane.

"Stars, in one color or with a different colored dot in the center.

"Plaited mould-shaped canes. - Contrary to the finely plaited Saint Louis canes these are deeply folded; widening out at the base, they recall pastry or children's mud ple moulds. The cane is of several, even or plaited layers, of one color or in two differently colored enamels. The center part, and this is one of the most striking features of these canes, is occupied by a tiny round rod, generally veilow, like the raised stamins of

the most striking features of these canes, is occupied by a tiny round rod, generally yellow, like the raised stamins of a flower.

"Roses. - All weight collectors know the Clichy rose. A weight containing one of these is as good as signed. No other factory made canes similar to these, which are composed of a multitude of enamel leaflets tightly clustered together. This rose appears in white or in pink. In the latter shade the outside row of leaflets is alternatively white and green . . ."

All of which is good as far as it goes but it doesn't mean too much except to the advanced collector. So I will use the above quotation as a reference point later on and try to be more explicit in an effort to be of help to the collector with little experience.

I suppose the outstanding feature of Clichy weights is the Clichy rose.

As Imbert says, "all collectors know it." This doesn't really look much like a rose but that is what it is called and extensive use of it was

and extensive use of it was made in Clichy weights.

It is quite distinctive and, while it is obviously a cane, it surely was not made in the same manner as other canes. So far as I know no

Top to Bottom

- 1. Weight having a circle of roses.
- 2. Close-up of a single rose as found in a close millefiori weight.
- 3. Close-up of a rose as it usually appears in a scattered millefiori weight.
- Close-up of rose having the double thickness in the petals. Note differ-
- ence from Illustrations 2 and 3.

 5. Clichy "C" signature found in center of a cane.
- 6. Some typical Clichy canes with 6, 8, and 16 serrations.

description exists of just how it was made.

It consists of a number of separated thin plates or petals which overlap, like the petals in a half-opened flower. The center consists of a cluster of stubby yellow rods, rather like stamins.

I say the rods are yellow, and yet the Clichy yellow is not a true yellow. It is richer. It is more of a gold; a brownish yellow or autumn shade. I think maybe "honey-amber" would be an appropriate designation for the shade.

The Clichy rose has no counterpart in the canes of Baccarat or Saint Louis. Frequently a single tiny bubble will be found at the exact center of a Clichy rose.

Bergstrom suggests, "the use of this rose may have been inspired by the Jacobites, who used a glass ornamented with a white rose when drinking a toast to the Pretender." This is a romantical concept and, of course, it is anybody's guess, but I question that English polities could have exerted such influence on French art.

Moreover, Jacobitism as a popular movement had suffered a decline more than 100 years before the first Clichy "rose" appeared. Besides which we don't know that the Clichy folk looked upon this particular form

I think it more likely they discovered a way to make a cane which was distinctive and different from any used by other factories and so made generous use of it in their designs. It would be interesting if some day contemporary literature were to reveal just what they did

Illustration 1 is of a weight having a circle of roses, while Illustration 2 is a close-up of a single rose. This depicts the rose as it will be found in a close millefiori weight. Illustration 3 is also a close-up of a rose as it usually appears in a scattered millefiori weight.

Some authorities mention only two colors for the Clichy rose—white and pink. Bergstrom also mentions purple, while both Elville and Jokelson mention red and yellow. Actually the Clichy rose is known to exist in at least eight colors: white, pink, red, blue, yellow, purple, lavender, and pale green.

All of these colors except pink and white are rare. Of these rare colors lavender is probably the least rare, while pale green is the most rare.

Sometimes the outer layer of petals will be a different color from the main color. For instance a white or a pink rose might have the outer row of petals green. Purple, pink, and blue also have been used as the colors for the outer petals.

The roses shown in Illustration 1

The roses shown in Illustration 1 are lavender (or mauve) on a turquoise ground. My collection contains weights having roses of all the colors mentioned except red and purple.

There are weights in existence having set-ups closely resembling the Clichy rose and not readily distinguishable from it except with the use of a magnifying glass. Then it is discerned that where the individual plates or petals of a Clichy rose are a single layer, the petals of this rose are in two layers, rather like a very attenuated rectangle. It is presumed that these are of Bristol origin.

Historically, it is known that Bristol and other English glass houses imported workers from the Clichy factory as well as from other Continental factories. Many of the setups found in the old Bristol weights closely resemble those of Clichy and Baccarat and require great discernment to distinguish — all accounted for, no doubt, by the importation of these workers.

Other weights have been noted having set-ups of multiple layers resembling the Clichy rose but much coarser, the petals being quite thick. Illustration 4 is a close-up of a rose having the double thickness in the petals and, although it is difficult to bring out in a photograph, it is possible to see the difference if a careful comparison is made with Illustrations 2 and 3.

Clichy never dated any of its weights but it did sign a few. Sometimes this was the word "CLICHY" in full; sometimes separated, with the "CL" in one part of the weight and "ICHY" apart from it. Sometimes only a part of the word will appear in a weight.

More frequently just the letter "C" will be found in the center of a cane. This particular form of signature will be found in Illustration 5. This is always clear and distinct and a very definite "C" as illustrat-

I emphasize this because weights have been offered as signed when the alleged signature consisted merely of a random crescent of color, or a cane element distorted so as vaguely to resemble a "C." Believe me, when you see a signed Clichy weight you won't have to guess. There will be no doubt. Clichy is believed to have discontinued signing its weights in 1849, so the possessor of a signed Clichy may be reasonably assured it is one of the early ones.

Looking back from here it appears that Clichy attached very little importance to the use of its signature for it used a signature almost exclusively in the scrambled or broken candy weights, a type which, without the signature, commands little respect from the sophisticated collector. A pair of Clichy millefior vases, having a signature away down inside the throat, may be seen in the Corning Museum of Glass, Corning. N. Y.

weights or weights containing some outstanding feature of design known to be attributable to only one factory, positive attribution becomes more complicated. One then has to keep in mind a number of features which must confirm each other. In other words, since we no longer can

depend upon a single feature, then it must be a combination of other features

And here is a good place to repeat the admonition that you cannot learn to identify weights solely by pictures nor by reading. You must hold a weight in your hands and study it. Then the words and pictures assume meaning and you will acquire facility in weight identification.

Another frequently mentioned Clichy characteristic is its use of setups flared at the base, generally called "pastry-mould." This term appears to be used by all the accredited writers.

While it is true that many Clichy weights contain such flared canes we must make note of the fact that not all Clichy are flared; and that other makers, notably Baccarat, also used canes which were flared at the base. Clichy used the flared or pastry-mould cane very extensively, but it is not, of itself, sufficient reason for positive attribution without confirmation.

Regarding Clichy canes we have noted earlier that Imbert used the term, "plaited mould-shaped canes." His use of the word "plaited" rather confused me. According to the dictionary it means folded, pleated, knit, or woven. None of these seemed appropriate.

In the French text the word used was "plissées." This could have been variously translated as crinkled, creased, wrinkled, plaited, pleated, braided, corrugated, or folded. It would seem to me that a more descriptive translation might have been "corrugated."

Imbert has reference to the vertical indentations found in the per-



Who knows about this heavy glass ink-well? See last paragraph.

iphery of many canes. It is my belief that corrugation is a more apt appellation.

I started some time ago to use the term "serration" to describe these vertical indentations and, while the term corrugation might be preferred by some, I think I'll continue to call them "serrations."

The Clichy factory had moulds which made canes having 6, 8, and 16 serrations. The 6 and 8 were quite deeply serrated, almost like a ruffle, while the 16 was more shallow. The 6 was usually quite sharp while the 8 might be both rounded the state of the 15 were sharp while the 8 might be both rounded the state of the 15 were sharp while the 8 might be both rounded the state of the 15 were sharp while the sharp while the state of the 15 were sharp while the sharp while the sharp was sharp with the sharp was and squared at the ends. The 16 was usually rounded. Illustration 6 shows some typical Clichy canes with the

6, 8, and 16 serrations.

Now this is not to say that all weights containing set-ups of 6, 8, and 16 serrations are Clichy. It is to say that if a weight is suspected to be Clichy and is found to contain a set-up with a serration count different than above, such as 10, 12, or 14, it definitely is not Clichy.

Clichy, perhaps more than the others, used massive set-ups in its weights. Baccarat used them also on occasion but not to the same extent.

One characteristic to be found in Clichy weights which is not too com-Clichy weights which is not too commendable is a frothiness around many of its set-ups. This is particularly noticeable in its millefiori weights on crystal ground, of which Clichy made a great many. This same fault can also be found in the

same fault can also be found in the weights of some of the other makers but not to the degree nor the frequency as with Clichy.

Clichy used slender rods extensively and these may be considered an exclusive Clichy characteristic. Sometimes a single rod will mark the center of a cane. More frequently the cane center will be occupied with a small circle of rods. Sometimes an entire setup will consist of a cluster entire set-up will consist of a cluster of rods. Mostly they are solid but they sometimes appear hollow. The color usually is yellow but they also occur in pink, purple, mauve, red, light and dark green, and white.

(To be continued) The accompanying illustration is of a heavy glass ink-well, the ink cavity being in the form of a champagne glass and lined with cranberry glass. The stopper is hollow and also lined with cranberry glass. Can any of the readers of this column identify the factory? If so I would like to hear from you.—J. P. Boore, 621 Gloria Road, Arcadia, Calif.

PLATE COLLECTION

(Continued from page 89)
the afore-mentioned Swedish Christmas plates, a majolica with an applied pear, the large game plate with reserve and multiple border, and most rare of all a parian with applied figures of a couple sitting

under an oak bough.

Questions to Mrs. Duncan are very much the same, whether from a group she is addressing, a visitor, or someone who has only heard about her plates, so when speaking she often answers them before they are

asked. The first is "how do you keep them clean" or "how often do you wash them;" next "what kind of hangers?"

She can easily spot the one who has run into hanging difficulties by "how do you get them hung in such a nice pattern?" First she explains a good husband is a necessity for it is he who mounts a ladder, tape, nail and hammer in hand and measures exactly spaces between smaller, larger or matching sizes.

Often there is "could I do this?"

"Yes indeed, there are still many beautiful plates to be had, but do use your ingenuity in displaying them. Don't try to copy someone else

them. Don't try to copy someone else for you are almost certain to be disappointed," she warns.

Appeal for her plates knows no age or sex. A small boy delivering melons was greatly impressed, and a carpenter-handy man remarked, "I always like to work here because I like to look at all these plates." The passerby or stranger at the door knows there must be something in-teresting inside for what other doors flaunt plates to whet one's curiosity? These door badges are summer replacements for winter's Indian maize and pine cone bounty and all add a bit of spice to life.

Translation of Swedish plates courtesy of Prof. Ernst G. Harbol, Northwestern University, Evanston, Ill. Material on Queen Louise from an essay by Mrs. Francis G. Faithfull, taken from Vol. 6 of a series Great Men and Famous Women, edited by Charles F. Horne and published 1894 by Selmar Hess.

SEEN AND HEARD

AT 1006 S. MICHIGAN
Mrs. Robert K. Stuart, Hillsborough, Calif., a collector of early pressed glass patterns was a visitor in Chicago and the home of HOBBIES Magazine in early June. Mrs. Stuart has more than 800 pieces of early pressed glass, which includes 300 goblets, and a large group of bread plates and platters.

Mrs. Stuart is president of the Golden Gate Collectors group of San Francisco.

Florence Bart of San Francisco, Calif., HOBBIES advertiser and subscriber stopped at the Mart in

Dr. and Mrs. Warren Hebert, collectors from New Orleans, Louisiana stopped at the Mart enroute home from Wisconsin.

Many dealers attending the furniture show at the Merchandise Mart in Chicago, took time off to visit the Mart dealers.

Proprietors of Riverview Antiques in Litchfield, Illinois, while in Chicago on a shopping trip, stopped in at the Mart to buy a few items for their shop.

Lillian and Sally Wolberg plan to attend the Lake Geneva, Wis. Antique Show to be held August 11, 12 and 13.

Arlene Schleiger of Omaha, Neb., and her husband came to Chicago the latter part of June to attend the convention and meeting of the Metropolitan Life Insurance Company. Mrs. Schleiger, author of four popular volumes on Haviland china patterns, renewed old friendships in the collecting fraternity and included the offices of HOBBIES Magazine and the World's Antique Mart shops.

Paul D. Records who has an antique shop in Warwickshire, England, stopped by to leave his sub-

land, stopped by to leave his sub-scription and an advertisement.

M. Shannon, Saginaw, Mich., col-lector of Hobnail glass and Tea Leaf lustre ware was a late June vis-itor. Mr. Shannon has 400 pieces of old Tea Leaf, including the rare egg cups. His Hobnail collection is rich in cruets.

Among the out of town visitors who signed the Guest Register recently were:

ARIZONA
Mrs. Homer B. Pitzer
CALIFORNIA
Celeste Langley, Mrs. Ed Holt, John
Allen Pierce

CANADA

Mrs. A. G. Wilson, Mr. and Mrs. Sandler FOREIGN
G. S. Rascrow, S. Australia
G. S. Rascrow, S. Australia
Mrs. Robert D. Dillsaver, Mr. and Mrs.
Don M. Smith, Zella Noel, George White,
Grange Willis, Lee James, Stephen
Spongberg, George Willis, Mrs. James
Davis, Mrs. Geo. Hallenbeck, Mr. and
Mrs. Daniel F. Rice, Jr.
Mr. and Mrs. James L. Martin, Mrs.
Phillip Amato, Mrs. Emmet Winfield,
Lana Harman, Miss Ollie Winfield, Mrs.
T. H. Sanderson, R. C. Smock.

Mrs. Rufus Knudson, Mrs. Jack B.

Mrs. Rufus Knudson, Mrs. Jack B. Horner, Mr. and Mrs. Ronald L. Gibson KANSAS
Mr. and Mrs. Edward H. Allen KENTUCKY
Leona Barrett, Mrs. Preston Madden,

M. Fitzer

M. Fitzer

LOUISIANA

Nita Kendrick

Mr. and Mrs. W. A. Wright, Mr. and
Mrs. Sol Feldman, Mr. and Mrs. Gerald
Clayton, Loretta Pelkov, Mr. and Mrs.
Edmund Blaske, Mr. Raymond DeVlaeschman, Miss S. Emerick

MINNESOTA
Elsie Herbold, R. S. Robinson, A. Lip-

MISSOURI
Mr. and Mrs. Carl Schwayen, Mrs. J.
L. Weiner, Mrs. Norman Barken
NEW YORK
Mr. and Mrs. L. Bernstein, Mrs. Plinn
Geiger, Mrs. B. Deutsch, Mr. and Mrs.
Henry Otis,

Henry Otis,

OHIO

James J. Thomas, Glenn Harrod, Bob
Morehead, Mrs. K. J. Zrba, Mrs. K. A.
Honroth, Mrs. Eugene G. Burens, Tom
Inman, Harold Harrison, Mrs. Grace
Shermell, Edward Rotsinger, Mrs. Don
Alexander, Mrs. Lee Pettit, Mrs. William Bray, Jr., Sarah Richison,

OKLAHOMA Mr. and Mrs. Perry Gill Mr. and Mrs. J. W. Church

PENNSYLVANIA
Frederic Zolander, D. C. Briskecbitt,
Mrs. Charles Fraas, Anne Li, R. Clemmer, Rev. and Mrs. F. P. Stocker, Mrs.
Albert Lightsap & family.

TENNESSEE
Ralph W. Decker, Mrs. Ed Holt, Mr.
and Mrs. Wm. Drake, Mrs. A. L. Raine

TEXAS

Mrs. Herbert Willhorn, W. A. Hudson,
Jr., Mr. and Mrs. H. R. Cooke

UTAH

LeRoy Loveridge VIRGINIA

Arthur A. Schrager
WISCONSIN
Mr. and Mrs. Ted Shenandoah & Dan,
Mr. and Mrs. Jerome Senaiho, Royal
F. Hayes

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KALEIDOSCOPE

Cantinued from page 81)
cracked the walls of his home in
Switzerland playing the piano. So
the Steinway firm supplied all the
piano wood for this room. Wooden music motif plaques were part of the fireplace, and the French doors openfireplace, and the French doors open-ing onto the garden held stained glass portraits of six German com-posers. Lovely! Lovely! Lovely! "Back to Mrs. Scholtz again for another look at dolls, and to put away 17 barbecued chickens! "Mr. and Mrs. Scholtz, not only

"Mr. and Mrs. Scholtz, not only gave us a wonderful, memorable day, but presented each of us with a carved wooden doll (Flanders babias). We are to dress these and bring them to our first meeting in September for inspection."

Hailing another club which performs a good service for history— The Society for the Preservation of Landmarks in Western New York. A landmark society composed of membership among those interested in history can perform a real service for its community.

Ellen Dearborn, owner of the White Barn, Mason City, Ill., was chosen to judge the Antiques Exhibit of the Illinois State Fair, Spring-field, in August.

TOO LATE TO CLASSIFY

6" BRONZED METAL Madonna, winged cherubs at feet, and serpent. Ornate, beautiful iron and brass candelabra, circa 1760, ht. 32", flat 3-cornered iron base, sets on 3 round brass knobs, acanthus leaves in beautiful bronze, and brass flowers, primitive red, rare, has been wired. Most beautiful pro. old pottery candle holders I've seen, 23" high, colored enamelled fruit in relief, on stems, early 1800's, have been wired. Cordovan leather crested book cover, perfect, circa 1750. Bisque doll head, crossed swords. Other rare items. Write for details and prices. — Cora Kepner, 727 Allyn St., Akron 11, Ohio.

SILVER CASTER SET. Copper taffy kettle. German Junghans clock. Silver coffee urn with sugar and cream. Ladies chair. Lincoln rocker. Etruscan gold sugar, creamer. Quilts. Coverlets. Crocheted table cover and bed spreads, white linen with red stripe and fringe. Tablecloth. Napkins. — Anna Hin, Corning, N. Y.

SPOONS. Maple, 13¼", never used, \$1 acch westnald. — Stagecoach Antiques.

SPOONS. Maple, 13¼", never used, \$1 each postpaid. — Stagecoach Antiques, 443 W. Market, Akron 3, Ohio. au1821

443 W. Market, Akron 3, Ohio. au1821

DEER & PINE goblet \$10. Handsome old bead bags \$3 to \$5 each. Pearl handled knives and forks, dinner and luncheon, many smaller pieces of P.H. cutlery at reasonable prices. — The "Wee" Antique Shop, Edgewood, Md. au1882

FOR SALE: Victorian agy sofa, ladies and gentlemans chair. Stop to see when passing through. Write. — Mrs. Fanny Van Dusen, 626 S. 7th St., Ironton, Ohio.

ART SUPPLIES

Attention, artists: Deep purple desert glass for making gorgeous mosaics. — Windwood, Green Mountain Falls, Colo.

BOOKS WANTED

AVIATION, airships, anything on. -The Beachcomber, Rt. 1, Blaine, Wash

BOOKS: Want books, pamphlets on cattle trade; livestock industry; Indian laws; outlaws; Indians; Missouri; Kansas; Iowa; Nebraska; Oklahoma; Texas; New Mexico, County histories, any states newspaper files. — H. M. Sender, Box 25, Kansas City, Mo.

BOOKS FOR SALE

HYMNALS, old American; post cards. Janice Bardeen, Court St., Penn Yan, New York.

CLOCKS FOR SALE

GERMAN JUNGHANS shelf clock. Anna H. Hin, Corning, N. Y. au

COINS FOR SALE

BEGINNERS, seven lesson, mail course, "How to Make Money with Coins". Course is 7 mimeographed pages. No overhead, big profits. Ful nioney-making instructions, \$2 (refundable). — Coin-Center, 478-B, South Main Street, Mansfield, Ohio. s3464

COLLECTIVE COINS priced right. United States small cents, nickels, dimes. 4c stamp please. — The Odd Shop, 107 Broad, Angola, Indiana. o3023

GOLD COINS: France 10 francs Napoleon \$7.50; Turkey 100 plastres \$15; Netherlands 10 guilders \$12.50; Iran ½ pahlevi \$9: Iran 1 pahlevi \$15. Romania 20 lel \$14.50; Saudi Arabia 1 sovereign \$15; Switzerland 20 francs \$12.50.—Gen Gleralt, \$59 North Paulina St., Chicago 22 III.

Gieralt, 859 North Paulina St., Chicago 22, Ill. 03407

FREE PRICE LIST, Bargains, Grabbags, Sets and lots, We buy too!—Nelson, Box 346, Rye, N. Y. jly128801

LINCOLN CENTS: 1916S thru 1920S, 5 coins good plus a 1960D large date and a 1960D small date uncirculated, \$1.1960D large date 5c. 1960D small date incirculated, \$1.1960D large date 5c. 1960D small date or trade. No gold, no lists. Send me your wants. Satisfaction guaranteed. Indian and Lincoln cents a specialty, 4c stamp please. — Ronald L. Rhodes, 302½ E. Maple, Ottumwa, Iowa.

RARE LINCOLN CENTS can be found in my vending machine collections from historical New England. Shipped insured in sealed lots of 2500 (\$28) and 5000 (\$55), postage collect (cheapest method). Signed affidavit that pennies are numismatically untouched included. Inquire or order: George B. James, 24-H Summer St., Georgetown, Mass. au1293

DOLLS FOR SALE

OLD JAPANESE DOLLS - over 400 in our Oriental Doll Room, including Hina, Gosho, Kimekomi and even a few rare portrait dolls. Reg. shipments from Japan. — Dellinger's Antiques, 209 W. Seneca on Rt. 5, Sherrill, N. Y. Tel. FN 3-3631.

MART-WANTED

JUDY GARLAND collector wishes to buy or exchange home movies of Judy taken during "ilve" performances.—Gerald Waters, 4549 4ist Street, Long Island City 4, New York. \$2324

WANTED: Monster sized deer horns, great many points, very wide spread or very freakish. No mule deer except cactus sets.—Fred Goodwin, Sherman Mills, Maine. \$3004

BUYING marine antiques: ship-models, whaling items, log books, ship figure-heads, etc.—P.O. Box 538, Gloucester. Mass.

d6675

Mass.

ELECTRIC FANS prior 1915, give diameter of blades, make, complete name plate reading, if oscillating or stationary.

D. C. Adair, 80 East Roanoke, Phoenix

Ariz.

BRANDING IRONS, any condition, size or amount. — Hap Magee, Danville, Calif. jei2407

MART-FOR SALE

ANTIQUE. Conversation NOT ANTIQUE. Conversation piece trays, various sizes. Lovely oil paintings, can be used as pictures or servers. Cats heads, robin and baby in cherry tree, etc. Money cheerfully refunded if returned at once, mail only. — M. Shannon, 8 Compton St., Boston 18, Mass.

OLD TOY THEATRE PRINTS: Out-OLD TOY THEATRE PRINTS: Outstanding collection of proseeniums, settings, characters, and play-scripts. Imported from England, France, Germany, Spain, and Denmark. Sold singly by the sheet, plain and colored or cut-out and mounted ready for shadow-box framing. These are extremely rare - a decorators delight for unique wall decor. Fascinating to a hobbyist. Private collector.—Vonn Hamilton, W. D. Barton, 253 East 62nd St., New York 21, N. Y. 038711

MINIATURIA FOR SALE

TINY COLONIAL kerosene lamps that really burn. Adorable. Pair \$3.25.—Sages, 43 Poplar, Mt. Carmel, Pa. s3652

NATURAL HISTORY

TURTLES from Africa, South America or Asia, \$1.50 each or all three \$4 postpaid. Catalog of unusual plants and animals. 20c. — Natural History Supanimals, 20c. — Natural History plies, P.O. Box 7224, Houston, Tex.

POST CARDS WANTED

WANTED: Old postcards, in albums preferred. — Mrs. Orville Sundermeyer, 801 East Third St., Fairmont, Minn.

PIANOS FOR SALE

PIANO. Square Grand Rosewood by Thomas Bros. Very old. Carved legs, \$350. — Clark S. Denslow, 219 Asylum St., Hartford, Conn. 03023

PIANO. Square Grand Rosewood, by Bradbury. Lighte-Newton. Front pearl inlaid. §375. — Clark S. Denslow, 219 Asylum St., Hartford, Conn. 03023

SHELLS FOR SALE

MOST BEAUTIFULLY colored shell in the world - the California green abalone shell. We pick through 1000's of green abalone to find you the most brilliant specimen. Natural 6" and larger 11 ea., postpaid. — R.W.Williams, 3422 Carolina St., San Pedro, Calif.

SONG SLIDES WANTED

SONG SLIDES

ILLUSTRATED song slides. Want small or large quantities of "singable" selections - standard, popular or sentimental. Size 34x4". Please submit list of titles and lowest possible prices. Must be good condition. Address: Box REM, c/o HOBBIES, 1006 S. Michigan Ave., au1493

SWAPPERS

SIX NATURAL WOOD CANES to trade for branding irons. Hap Magee, Danville, Calif. 83031

GLASS & CHINA FOR SALE

BEAUTIFUL VASES, pairs: Bohemian red, 10½", \$35; Venetian, green, 12½", \$18; Old overlay, blue, 7½", \$30. Transportation, stamp. — "Old Homester, Orono. Maine.

Orono, Maine.

6 PC. RARE Scroll with Flow., 3 Cu.

& Venus goblets \$10 each; butter stamp
\$2.50; sm. pudding mold \$3.50. — Evelyn
Johnson, R. 1, Box 586, Waterford, Wis.

03234

Collectors! Your response was terrific. Write your wants in colored glass, fine china, porcelains, Wedgwood. All collector's items being disposed of. First time offered.—P.O. Box 2086, Winnetka, Calif. au1843

SHAVING MUGS WANTED

OCCUPATIONAL shaving mugs by collector. — Anselm Frankel, 8008 West-moreland Drive, Sarasota, Fla. ja12867

Occupational and fraternal shaving mugs wanted. Send description or photo. — Dr. J. L. Teresi, 14760 Virginia Ave., Brookfield, Wis. d128271

Glass & China Wanted

TEXIAN CAMPAIGNE Staffordshire china in any color and other early Texas items.—Mrs. Elizabeth Moore, 2247 Chilton Rd., Houston 19, Texas. au124431

ton Rd., Houston 19, Texas,

BITTERS BOTTLES wanted,
buy; or exchange duplicates in my collection for ones I don't have. — Dune
Mittag, Box 313, Ridgewood, N. J.

n122741

Wanted: Croesus, colored and art glass, hanging lamps, all original G.W.W. lamps, colored electric and gas shades. — Box 7402, Portland 20, Oregon. o66501

CARAMEL, brown and yellow siag. No chips or cracks. Give price in first letter.

— Gordon D. Wixom, Divernon, Illinois.

mh126121

OCCUPATIONAL shaving mgs and U. S. Coin glass,—Mr. Carl W. Roof, \$163 Seville Ave., South Gate, Calif. d6675 SIGNED Ti.FFANY, MOP satin and Indian head pennies. Old stamps and envelopes. — Dockow, 90 Broadway, Hicksville, N. Y.

WANTED: Pointed Jewel (Spearpoint) glassware. Wines, sauces, unusual pleces. No goblets. Perfect. — Heywood, 2339 Meadow Dr., Pittsburgh 35, Pa. 83822

CARAMEL Glass, Coin glass, rare animal covered dishes, all types. Please quote prices first letter. — Pony Express Antiques, Box 171, La Mirada, Calif.

WANTED: One Beaded Dewdrop, one

WANTED: One Beaded Dewdrop, one Lotus with Serpent goblet. Advise price and condition. — W. E. Phillips, Box 227, Bethany, Mo. au3023

COLLECTOR wants Bull's Eye and Daisy patterned glass. Purple or gold eyes. Please advise what you have. — Mrs. Victor Cooley, 2327 Riverview Drive, Donelson, Tenn.

Donelson, Tenn. au3004
SHAVING MUGS, vases in pairs, toys,
window transparencies.—Walter J. Henry, Adamsburg, Penna. je12698

ry, Adamsburg, Penna. je12698
WANTED: all sizes of plates and odd
pleces in Haviland & Company Limoges,
Schleiger number 73, blank 10 dark blue.
—Frank G. Love, 7420 Richland Place,
Pittsburgh 8, Penna. s126881

BOTTLES: Early American flasks and bottles. Colored calabash, violin and Ohio ribbed and swirled bottles. Marked biters. Documents, pictures, and bills from old glass factories. New England Pineapple oval dish. — C. B. Gardner, Box 27, New London, Conn. ap128632

OBITUARY

MARY JORDAN CRESSON

Mrs. Mary Jordan Cresson, contralto recording artist and a former member of the Century Opera Company under her maiden name of Mary Jordan, died May 15, in San Antonio, Tex., after a long illness. She was born in Cardiff, Wales, November 27, 1879.

Mary Jordan, who was for years a HOBBIES subscriber, was the sub-ject of a biographical sketch by Jim Walsh, which appeared in November and December, 1956, issues of

the magazine.

IRONSTONE in Flo Blue "Chapoc-Wedgwood," blue and white "Columbia -W. Adams" any pieces, — Stackhouse Antiques, Ellenville, N. Y. au6675

WANTED TO BUY: Caramel Siag, Holly Amber, pink slag in the inverted feather only, Lotus Salless Antiques 508 W. King, Kokomo, Ind. n128041 WANTED: Creamers and milk pitchers, bulbous, square mouth, inverted thumbprint or Hobnail, Write. — Miler, 224 Evening Canyon Rd., Corona del Mar.

n128041 NEEDED: Pieces in Northwood's opaque Grape with brown, (oustard), Lee 177. — Isobel McPhaul, 3304 Dunkirk Ave., Norfolk 9, Va. au3806

WANT Panelled Cherry pattern glass, most any pieces. — Joe & Elsie's Antiques, 2607 So. 13th St., Omaha 6, Nebr.

WANTED: China to supplement sets. Bavarian, Florida 4241, and Haviland, Frontenac. — Mrs. J. W. Ashton, 1115 Brooks Drive, Bloomington, Indiana.

WANTED: Limoges china C. Ahren-feldt, maker. Pattern: Depose pink roses - touch yellow. — Mrs. A. T. Sples, P.O. Box 75, Albany, Ga. — 83253

ONE OR MORE up to four blue carnival glass tumblers, Peacock and Fountain pattern. — Mrs. W. R. Maleckar, 11902 County Road 60, Hopkins, Minn.

EYEWINKER pattern glass.—Sargents, 401 North Park, Wellington, Kansas.

ALEXANDRITE bowl wanted. — Box Ravca, c/o HOBBIES, 1006 So. Michigan, Chicago 5, Ill. au3291

Chicago 5, Ill.

RIDESCENT GLASS, electric light shades of about 50 years ago. See page 72, July 1961. Will buy or trade some of my duplicates for others.—Charles K. Bassett, 278 Depew Ave., Buffalo 14, N.Y. ja12x

ANTIQUE mustard pots and butter pats in fine china or glass. Colorful patterns. — M. Letitia Young, 180 Nancy Drive, Bridgeport 6, Conn. s3633

WANTED: Frosted Artichoke vinegar cruet, rosebowl, plates (6") lamp, butterdish cover. — Edith R. Keck, 4979 Lucille Dr., San Diego 15, Calif. s3334

WANTED: Unglazed pink bisque pig articles. — Mrs. Gertrude Filler, 4614
Northfield Rd., Cincinnati 42, Ohio.

ARGUS tumbler - Lee plate 11 EAPG.
Good copy HOBBIES, September, 1936.—
Floyd J. Johnson, 183 W. Gibson, Canandalgua, New York.

WANTED. Ruby Thumb Print Mustard and vinegar castor bottles.—Gladys Hollander, 48 Sicilian Walk, Long Beach, California.

California.

DANISH Christmas plates; also Johnson Bros. Rosedale pattern semi-porcelain. — Farm Bell Antiques, Rte. 1, Box 408, Kenosha, Wis. f6896

FRANKLIN MAXIM plates, soft paste, "Plow Deep, etc.", "If You Keep Your Business, etc.," and others. Also Burns Maxim plates. Describe, price. — Marie Grogan, Room 1000, Marshall Field Annex, 25 E. Washington, Chicago, Ill. f120021

SANDWICH Early vases and candle-sticks in color. Flint Cov. sugars & creamers, clear or color. Proof only. For resale. — The Gray Goose, Yarmouth Port, Mass.

BLACK KNIGHT CHINA, Conchita pattern. 8" salad or dessert plates. — Lulu Bibbins, Mason, Mich. au3422

Lulu Bibbins, Mason, Mich. au3422
WANTED: Desire information about
"Ceres" pattern glass (Kamm Book 2,
p. 51). or "Cameo" (Belknap, Plate 217),
or "Washington and Jefferson Mug"
(Lindsey, Vol. 11, No. 251); also about
Atterbury's Fish Pitcher. — Arthur G,
Peterson, 416 Pershing Dr., Silver Spring,
Maryland.

TOY GLASSWARE - complete, proof table, punch, water sets, castors, includ-ing rubbings. — Muriel Douglas, 5155 Oakwood Ave., La Canada, Calif. au3403

FLOW-BLUE Mulberry white ironstone patterned, quote prices.—The Pine Nook, 88 Cherry St., Holyoke, Mass. au3042

WANTED: Haviland & Co. Limoges. Schieiger No. 37, Blank 1 - apple blossoms, 6 bread & butters; No. 459-B, Blank 1, flowers resemble tiny green roses, 2 saucers, 6 luncheon plates, 1 gravy; No. 70-A, Blank 1, bachelor buttons and tiny pink flowers, 5 dinner plates, 2 dessert plates; No. 233, Blank 1, The Norma, 5 tea cups and saucers, 2 bone dishes. Please advise quantity and price, Mint condition. — Mrs. G. W. Gresty, Osakis, Minn. au32321

PAPERWEIGHTS, by collector. Price

PAPERWEIGHTS, by collector. Price & describe in letter. — Michael Bozek, 3547 N. Figueroa, Los Angeles 65, Calif. au3272

WANTED: Shrine Syria Temple commemorative, glasses and goblets from early 1890's to 1930's or other Syria Temple objects. — Mrs. E. V. Rankin, 841 Ridge Rd., Ambridge, Pa. au3234
WANTED: 9½ or 10" dinner plates in old Ivory No. 15 and 73. Following issues 'Keramie Studio' magazine only: May, June, July, Aug., Oct. and Dec. 1899; all but May and Dec. 1900; Jan., Feb., Mar., May and July 1901; Mar., April, Oct. and Nov. 1902; all but Dec. 1903. — Mrs. Irma Sorgenfrel, Rt. 4, Snohomish, Wash. 83219
SUGAR BOWL LID for Teardrow and

SUGAR BOWL LID for Teardron and Tassel pattern. Write—Box RAVCA, c/o HOBBIES Magazine, 1006 S. Michigan, Chicago, Ill.

GLASS & CHINA FOR SALE

CUP AND SAUCER SHOP Antique Shop, Route 5 (809 S. Maguire), War-rensburg, Mo. Matching old Haviland is my specialty. Many cups and saucers in stock. Send sample or use Schleiger

SEND 25c for beautifully printed Amerlean pressed glass catalog. Future catalog free to purchasers.—George Abraham, Gilbert May, Granville, Mass.

COLLECT BITTERS BOTTLES. Much cheaper and easier to find than historical flasks. Buy or sell either. List 25c—The Elmpty Bottle, Box 27, New London

OPALESCENT glass cigarettes holders with varied colored small fragments of glass embedded in the surface, made by my father, Nicholas Lutz, in Sandwich, prior to 1888, \$4.50 each. — Victor E. Lutz, 135 Antrim St., Cambridge, Mass.

Be Lutz, 135 Antrim St., Cambridge, Mass.

ROYAL B A YR E U T H "Sportsman" creamer, \$12.50. Daisy & Button with Narcissus sugar, creamer, spooner, butter dish, gold leaves, red Narcissus, butter dish, gold leaves, stating red sating RH Bisquits, \$5.75. Pr. 3½" German bisque dolls, blown stationary eyes, blonde, brunette wigs, braids colled over ears, \$15 pr. German bisque 4½" doll, sleepy eyes, adorable, \$12.50. Postage extra. — Herreri's Antiques, 208 W. Hwy. 96, Box 164, Nickerson, Kansas. au1886 HANGING GAME PLATE, 8" across, \$10. 9½" portrait plate, Brunette, \$10. Beautiful hand painted cup & saucer, \$10. by and-painted flat bowl, huge pink roses, gold handle, \$20. Two Lion compotes, 8" across, 3 heads on stem, head on cover, clear cable rim, \$20 each. Three cut glass plates, 7", \$9 each. Signed Hawkes vinegar cruet, \$13. Oval bowl, signed Hawkes, 4x5", \$8. Nappy, signed Hoare, \$7.50. Footed master salt, \$6.50. Brilliant cut glass, cranberry & satin glass, baskets, and china. Lists. Transportation additional. —Matzke's Antiques. Roundup, Montana.

COLLECTION Royal Doulton Gibson Girl plates. Signed, dated Copeland par-

Roundup, Montana.

COLLECTION Royal Doulton Gibson Girl plates. Signed, dated Copeland parian busts, female Shakespearian characters. Original store sign for player planos. Silk 1888 Fifth Avenue Theatre program. Small collection hanging match holders. Collection Masonic plates. Pennsylvania Senator occupational shaving mug. H.P. portrait plate of Rembrandt. Unusual Royal Worcester fruit plate.—Renee Gundersheimer, 708 Fordham Rd., Cynwyd, Pa.

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cor eac Ca Po OLD PATTERN GLASS, china, etc. No reproductions. Write wants. — El Skilton, Downingtown, Pa. s12304 #12208

ART GLASS collection of about 200 pieces: End of Day, Burmese, Peachblow, Satin, Vasa Murrhina. Some very choice. Write interests. — Lee M. Fairchild, 50 Barker St., Mt. Kisco, N. Y. \$4596

Free Dealer's Lists: Antique glass and china. — Ewan Antiques, Wildwood, New Jersey. au122511

Dealers: Wholesale lists on request, china, glass, primitives, etc. Satisfaction guaranteed.—Aye's Antiques, 2032 Colfax Street, Blair,

Old Glass my specialty. No reproductions, mail order only. Write wants.—B. E. Neves, Antiques, 6804 Sampson Lane, Cincinnati 36, Ohio.

BERRY SET, green and gold, N. Holly Berry (not carn.) \$45. Dk. amethyst vase, urn, \$20. Purple slag compote, \$20. Pr. easel frames, \$*5. Surprise package, \$10. Postage and insurance extra. Stamp please.—Mary's Antiques, R.R. 1, English, Indiana.

Old China Registry. Specializing in matching old Haviland. Send sau-cer sample or Schleiger's number; list wants; enclose stamp for reply. — Harriet Young, 2577 W. Montrose, Chicago 18, Ill. 03276

FOR SALE: Royal C. and B&G Danish Christmas plates and Easter plaques. Please state year wanted. — Annie Lee Myers, Roganville, Texas. — 6637

SMALL ANTIQUES. Please write wants. — Alice LePage, Darlington, Ind

STEINS: Collection of 29 antique steins including Mettlach, Villeroy Boch. Send for color descriptions. Entire collection \$500. — Chandler, 2302 South Delaware Place, Tulsa, Oklahoma. s3614

DANISH Christmas plates. Complete selections, R.C. & B.V.G. Please state years. Also 34" Danish plaquettes, 80 different scenes \$1.25 each. Postage extra. — Ida Thomson, 79 Southwell, Wethersfield, Conn. 9128271 CHINA, GLASS, etc. at prices that will please. Send stamp for list. — Charltons, 19 Croydon Drive, North Merrick, N. Y. n16

45 PIECE ALBA CHINA, blue and white, believed to be over 100 years old, best offer takes, write for information. Old hand painted pink cup with flowers, small chip, \$2. Frosted glass spooner with cover, small chip, sugar and creamer, 4 pieces \$10. Ironstone flower vase, \$2. Many old coins, less than red book prices. Write for list. — Mrs. Kenneth Weddle, Route 1, Aberdeen Md. au1025

BUTTER DISHES: Galloway, Cane & Star Medallion, \$6 each; 6" square Min-

Weddle, Route 1, Aberdeen Md. au1025
BUTTER DISHES: Galloway, Cane & Star Medallion, \$6 each: 6" square Minton tea tile, donkeys, \$5; pickle castor, tongs, cranberry inset, resilvered \$18. Novelty dressed cow creamer \$6. Ridgeway's blue Litchfield gravy bot and tray \$5. Jewel & Dewdrop water pitcher \$6.50. Emerald green creamer, gold and patterned, \$6.50. Lists on request,—Charlotte M. Kabfeld, Box 147. Sacandaga Park, N. Y.

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Baccus and grapes, opposite side satyr
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c oa ch lantern, beveled glass, \$27.50.
Greentown clear butter dish, leaf bracket, \$16.50, rare. Goblets, 1 each: pressed
leaf \$5, thumbprint \$8, flute \$8. Fry's
Foval type vases, pastel green, dark
base 7°, unsigned, \$37.50 pr. Pickle jars,
roses, 12½°, \$14.50 pr. Copper tea kettle,
English, \$32.50. 2 carding wheels app. 22°
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STAMPS

AROUND THE WORLD By HERMAN HERST, JR.

Philatelists are finally getting the chance to catch up with their collections, thanks to the announced "slowdown" in the appearance of new commemoratives. Postmaster-General Day has promised to hold the issuance of new stamps to approximately a dozen per year. His predecessor, on the other hand, was issuing better than two dozen per year.

The new rates which went into effect this summer will of course make Postmaster-General Day's promise obsolete, but the Post Office insists that as far as new commemorative issues are concerned, moderation will be the word.

Summer is the traditional time for stamp conventions, and many philatelists are already arranging their holidays so that they can take in at least one, and perhaps two national conventions.

The nation's largest stamp collecting group, the American Philatelic Society, will convene in Chicago at the Congress Hotel from August 23

to 27.
The second largest society, the Society of Philatelic Americans, has also chosen the Midwest this year. This group will meet in Topeka, Kans., at the Hotel Jayhawk, August

31-September 3.
Another major show this fall will be the annual convention of the Trans-Mississippi Philatelic Society, a regional group, which will hold its 26th annual convention at the Shirley-Savoy Hotel in Denver, Colo., on October 6 to 8.

One need not be a member of a society to participate in any stamp convention. The program, the social events, the exhibition, and the meetings are open to any stamp collector who wishes to attend.

A year ago a New Jersey schoolboy, while contemplating the purchase of a common stamp from a penny approval selection from a Brooklyn stamp house, noticed that the portion of a stamp from Kenya was inverted.

He purchased the stamp for a few pennies, and took it to his dealer who submitted it to the Royal Philatelic Society in England for a certificate.

The stamp was adjudged genuine, and it was subsequently sold in London for a sum reported to be the highest price ever paid for a mod-ern British Colonial stamp. The boy is assured of a college education as a result.

The stamp is listed in the latest edition of Scott as Kenya #103b, but since the possibility exists that more may turn up (there must have been one sheet of 100 printed), it

close attention to even the commonest of stamps is always a good policy. Many of the world's greatest rarities were found by mere chance. And many others, as was the case with this, were bought for pennies from dealers.

PHILATELIC VANDALISM

By DR. CYRIL B. KANTERMAN

For purposes of illustration, consider this hypothetical and highly improbable situation: Through unusual circumstances, an art collector is able to purchase the Mona Lisa, and finding the painting too large for his living room wall, he cuts out that portion of the canvas contain-ing the head and discards the rest of the picture. Although our irrever-ent collector has the right to do as the pleases with his possession, imagine the wave of indignation that would sweep the world over the destruction of so priceless a treasure!

Far fetched as this may be, the same thing often occurs - on a far less grander scale, of course — when valuable collectors' items fall into unknowing hands. Recently, I found a good example of this in an old collection of philatelic odds and ends that I purchased.

The item in question was a United States stamped cover of 1864 (see illustration). With its excellent asillustration). With its excellent assortment of postal markings (four on the face of the cover, three on the reverse, both American and French), it would have been a valuable piece and a worthy addition to any collection. Unfortunately, however, a former owner had thought-lessly removed one of its stamps, thereby ruining a true "showpiece" cover. Its sole worth is now simply the value of the remaining stamp. The collector who had acquired this cover was apparently expert enough to recognize a rare stamp but inex-pert enough to realize that the entire envelope, left intact, would have been worth considerably more.

To the philatelist, a cover is not simply an envelope to which stamps are affixed. Like the art connoisseur who views a painting as a whole rather than as a collection of discrete parts, so does the knowledgeable collector regard a cover. The stamps, postmarks and other postal markings, as well as the envelope, comprise an entity that is in itself valued more than the individual items that make it up. In some instances, the postal markings are more prized than the stamps, but in removing the latter, the philatelic value of the cover is destroyed.

Interestingly, in the same collec-tion, I found several used copies of a certain Confederate States issue, not exceedingly rare. An examination of the cancellation markings, however, indicates that the stamps might have come from the same cover. This raises the speculation: Did the same individual who clipped the stamp from the cover also blithely soak the Confederate stamps off the envelope?

We will never know for certain, and the answer is unimportant. The important thing is that two philatelic prizes were thoughtlessly destroyed.

NEWS FROM WASHINGTON

The 4-cent Boy Scout Golden Ju-bilee and the 4-cent World Refugee Year commemoratives were removed from sale at the Philatelic Sales Agency in Washington as of the close of business June 14, 1961. Both were released during 1960, and had initial printings of 120,000,000.

Hurley, N.Y., and West Hurley, N.Y., are using special cancellations from time of receipt through December 31, 1961, with the wording "Town of Hurley 300th Anniversary." Dedham, Mass., is utilizing a special cancel from time of receipt through September 16, 1961, reading "Dedham Celebrating 325 Years September 10-16."

ber 10-16."
In another dual observance, the towns of Mamaroneck and Larchmont, N.Y., are each to have special slogan postmarks in use from July 1 through September 30, 1961, reading "300th Anniversary of Mamaroneck, New York, 1661-1961."



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ARE STAMPS YOUR HOBBY?

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AMERICANA PAGE

Dedicated to the memory of the founder of HOBBIES Magazine, O. C. Lightner, whose enthusiasm in spreading the cause of collecting and the cultural arts pertaining thereto, left us all a legacy of real beauty. By providing the means of bringing persons together under the mutual



O. C. LIGHTNER, Founder of HOBBIES Magazine 1887-1956

bond of collecting, he enriched thousands of lives with the formation of new and enduring friendships.

And since by his every act he deserved the encomium of one of his friends, "a real American," we dedicate this the AMERICANA PAGE.

Bulldozers are nibbling away at the great buildings of Americana all over the country. They are falling before a great wave of "slum clearance" and "renewal" plans because they have gradually found themselves in bad company.

Carnegie Hall was saved by an eyelash. Hull House in Chicago bare-

Carnegie Hall was saved by an eyelash. Hull House in Chicago barely escaped. The old Prairie Avenue area of Chicago has sunk lower and lower to where survival is not even practical. Old Hyde Park in Chicago is hanging on by the skin of its teeth in spite of its "renewal" program.

Much of the Murray Hill district of Little Old New York has been eroded before the recent stampede of the bulldozers. Some similar things have happened in San Francisco.

New Orleans deserves much credit for its strict attempt to protect the appearance of the Vieux Carre. But for forty years the old Creole backbone of that great old city has been slowly and reluctantly moving away and leaving the old city to new neon signs.

The Stock Yard Inn and the Saddle and Sirloin Club in Chicago seem in no present danger from bulldozers, but these very great historic centers of the livestock and meat packing industry seem in danger of slow, gradual decay. The meat packing industry is rapidly moving away. The aura of the livestock capital of the new world is wearing thin. Long memory of superior food may prolong the life as a noted restaurant.

Gary Cooper and Clark Gable are gone. Their lives mark the beginning and the end of an era. We mean the first era of the talking picture. They became familiar to three generations of Americans of today. It is well that present day protection of film will preserve their era for the future. But remember, the next generation will regard them only as "someone way back there."

Cooper was born with the new 20th century in Montana, where when he was a boy "the deer and the antelope play." He was one of those who most helped to preserve the true history of the old West. To a few like Cooper we owe the preservation

of the true flavor of the old West, in spite of all of the gun play that has tried to take it over on television.

We are proud of our pages on old record collecting. There is something that is different in character in every human voice. Names become people again as we hear their voices. Old types of classical and popular music come alive today as we listen. We were reminded of this recent-

We were reminded of this recently when a friend re-played an old Caruso record for us. We realized then that Caruso was not just some name that a press agent or accident had made great.

We would like really to hear the voice of Jenny Lind. We would like to hear the quiet voice of William Jennings Bryan working the convention to a high pitch with his crown of thorns and cross of gold. We would like to hear the real voices of both Brutus and Marc Anthony in one of the great debates of history.

Collections of human voices is one of the great challenges to collectors.

Joe Howard collapsed and died on the stage while an audience of 4,500 joined him in singing his old song, "Let Me Call You Sweetheart." Thus ended the last great human link with the era of "The Good Old Summertime," and a strange new outburst of song in a country that Walt Whitman had found singing years before.

Joe Howard was not a name that was well known to the public in his prime, but everyone sang his songs and knew all of the words.

Howard was born one year after Edison invented the first imperfect phonograph. By the time the worst bugs were worked out of this invention, Howard was writing songs, some were recording them, and everybody was singing them.

body was singing them.

Modern printing and lithography gained by leaps and bounds at that same time, and sweet music was zipping off the rolls and piling up on organs throughout the land. It became a great era of singing. In turn that very popular singing helped to bring back the classics and throw the spotlight on the great voices of that day, for our present collectors again to bring back.

Would we seem unpatriotic if we confess that we find some comfort in the doubts developing in various small nations about the globe as to whether or not America can live up to all of the promises made by all of our officials everywhere?

of our officials everywhere?

After going late into two great world wars and coming out victorious we have drifted into the habit of seeming to promise everybody security everywhere. Too many nations have taken too seriously the flood of promises here and there from a thousand official lips. Too much they have adopted the attitude of "let Sam do it" without too much trouble themselves.

This does not track with stories of many conditions abroad as brought back by our seasoned world collectors, who know both the past and present of many parts of the world.

The power and spread of America was built on railroads and horses. While most countries were laid out by water transportation, America was built up along lines of early railroads. We have come to regard railroads as somehow the foundation of the nation. Now something is happening. We hardly know what. We cannot see the end or final direction of the trend. We can not entirely comprehend the movement, any more than we could sense the shrinkage of horses from 26 millions 40 years ago to a mere handful today.

As we ride or drive we see station after station closed along the railroad right-of-way. When we consult time tables we find few trains stopping at county seats or other sizable towns that once had many trains stopping each day. From time to time we see the rusty remains of branch rail lines that once kept the rails hot.

We know that the rails have run afoul of the new millions of automobiles, busses, trucks, airplanes, paved roads, etc., etc. We still tend to take the railroads for granted, just as we once took horses for granted.

Public transportation for the future will be no simple problem. The question mark extends far into the future

Thoughts ... Opinions ... Suggestions

Sincerely yours, The HOBBIES Family

Whaling Schooner

Whaling Schooner
Will Be Back Soon

RHODE ISLAND—After years and years of the happiest association in the world, Whaling Schooner must bow out of HOBBIES. This is so sad a fact that we find ourselves utterly bewildered at the mere idea!

These are the facts. The winter just past, the worst in 88 years in Rhode Island, helped not at all. My husband, for 21 years sales promotion manager of the best store in Rhode Island, is retiring. We want to find a warmer and drier climate. In the meantime, our beautiful house built in 1750 is too large, It is literally stuffed with antiques, because besides selling antiques, I also collect. Now all of this involves untold work, and great sadness, and some confusion. I have never been able to have an open shop, because our location is zoned. I have therefore conducted mail order business exclusive—exclusively in HOBBIES. I love everything about the magazine, its readers and advertisers, and all those who have a part in producing it. I have made friends through it literally all over the world!

At the present time, I cannot carry on any mail work until I am settled. How long this is going to take is anyone's guess. We do not think that we could stand Florida in the summer, although some people do not mind it. We would like Arizona but it's a great distance from the sort of things that I love best, such as New England primitives, and real early antiques. I can't sell what I don't love personally. Perhaps a summer shop in New England and a winter place where it is warm will be the answer.

Just as soon as we know anything for sure, I want to come back to HOBBIES. It would be great fun for me to advertise a shop where friends could come and visit. It would be a real experience for me!

Thank you all for the lovely things you have done for me. HOBBIES readers, advertisers and staff seem like very real and very dear friends.

and very dear friends.

Whaling Schooner appeared in HOBBIES in July issue for the last time,
before what I hope will be a brief vacation. My very real affection for all.

—The Whaling Schooner
By The Skipper

How to Spend

How to Spend

TEXAS—I am an avid reader of your magazine, and have been for a long time. I drop everything when an issue comes! I collect One-O-One pressed glass, and have been able to obtain severa! pieces through your ads. Mrs. Emily Troutman from Reading, Pa., one of your regular advertisers, has been able to help me quite a bit. I've been looking for the salt shakers in this pattern and she wrote me last month that Dr. Arthur Peterson lists them as being made in his book, "Salt and Salt Shakers." Some authorities have not listed them. I would like his address. Thanks very much for many hours of pleasure, as well as causing me to spend money!

Bound In Book Form

COLORADO — I would like to enter my subscription for HOBBIES Magazine. It will be nice to have in my flower shop as a lot of my customers have hobbies. I would like my subscription to start with January, 1961, as I plan to have each year's issue bound in book form. I am sending check for \$10.50 for three year's subscription.—Mrs. Harley Keas

Not For the World

RHODE ISLAND — Getting good results & wouldn't give up HOBBIES for the world. Keeps the wolf from my cell door and the fat-back on my "HOBBIES no harm cracked" plate.—The Hodge-

Kansas Centennial Celebrated

Kansas Centennial Celebrated

KANSAS — As I said a year ago, how
fast time goes when you are a collector
and want to stay on the list. We have
been since 1936. We are again celebrating—this time the 100th anniversary of
our state—1861 to 1961. Got a surprise
in today's mail, a First Day Cover with
the Kansas Stamp, from Council Grove,
Kans.—the first post office in Kansas,
The cover came from a dear niece. It is
very showy and official looking. We also
have the centennial coin and many other
items. Been adding to our collection of
the Jewel and Dewdrop pattern of glass,
originally called the Kansas pattern.
About 36 pieces now, and we're still
adding. We'll show it before the year is
over. Have several items we bought
from HOBBIES ads. One of your advertisers wrote me she saw my letter
in the September, 1960, HOBBIES, page
102. I still hear from it. Do want to
say thanks for everything and the best
of wishes to you all at HOBBIES.

—Mrs. Glenn I. Thompson

Absence Makes the Heart

Absence Makes the Heart . . . NORTH CAROLINA — I've been out of town and I don't think I have missed anything as much as my HOBBIES Magazine. — Betty Wilkins Robbins

Our Pleasure

IOWA — Enclosed please find check for my renewal of the magazine I would not do without. Thank you, each and every one of the staff, for continually raising the standard of reading material and advertising.—Mrs. E. F. Heinss

Inspired

CALIFORNIA — Here is my check for my 24th consecutive year of HOBBIES. My hobby interests have ranged particularly from early American glass to buttons, with an only slighter interest in stamps, post cards, and coins. Since moving back to California from Minnesota some three years ago, I have Joined a button club of a dozen members, including Edna Eliker and Madge Valgamore, both well known in national button circles. Can't you imagine our joy in knowing these two wonderful people, and their generosity in displaying their beautiful buttons and teaching the rest of us much that we would never have learned alone! Dorothy Foster Brown's articles have been an inspiration, too. Once again, to my favorite magazine, my sincere thanks and best wishes for the years ahead.—Mrs. V. C. McLeod

Far From Home

OKINAWA — Enclosed is \$3.50 for another year's subscription to HOB-BIES. Even here on Okinawa where there is very little in the way of antiques I still find much of interest in HOBBIES. I've been here two years now and all our antiques are in the States but through HOBBIES we relive with many of them. Thanks for a wonderful magazine.—John P. Kapp

Friends in Collecting

ILLINOIS — The passing of HOB-BIES' writer and devoted friend, Agnes Sasscier, was a deep grief to me. She was my best friend. Several years ago, when she lived in Philadelphia we did the town together, collecting and study-ing, and I shall never forget it.—Delia O. Daum

A Real Lifter-Upper!

A Real Lifter-Upper!

NEW JERSEY — It is a pleasure to renew each year an association of many years. As one gets older such matters seem more important. Thanks for the nice things you have done for me. Thanks for your personal interest in your work. The staff has always worked like dedicated people. Allow me to send you a word of praise for your good work and to wish you all continued success and the best of wishes.—A. J. Marino

How Libraries Help

MISSOURI — I enjoy your excellent magazine. "Arrow Rock Was Missouri's Frontier," by Ann Wolf in the June issue is very good. I have recently vis-ited Arrow Rock and found it very in-

teresting.
Each month we have a new exhibit at the Jackson County Library, Independence, Mo., when hundreds of items find their way into the old jeweler's show case. For May, we had an exhibit labeled "Lake Ja-Co-Mo Vacation" to draw attention to the 3000-acre recreation spot near here. near here.

near here.

However, historical exhibits predominate. March was "Battle of Westport" month with adorable antiques from the Westport Historical Society and the Daughters of Old Westport. An especial exhibit you would love was "An Old Apothecary Shop" by one of their mem-

exhibit you would note their members.

Apothecary Shop" by one of their members.

April was "Battle of Independence" month with family heirlooms from Independence, Mo. This one was on during National Library Week and crystallized into the "Gone With the Wind Tea" with Scarlett and Rhett with their belles and beaux in costume arriving in a "Surrey with a Fringe On Top." I had a time finding that surrey.

July was "Museums Month." We displayed frontier antiques sent from the surrounding museums: the Kansas City Museum and Nelson Galleries, both of K.C., Mo.; the Truman Library, the Jackson County Historical Museum; Native Sons of Kansas City and Fort Osage; the Pony Express, St. Joseph, Mo.; Weston Historical Museum; Johnson County Historical Society; Arrow Rock, Watkins Mill and others. All sent something representative of their holdings. The "Native Sons" brought a "Swift," an object unknown to some of us. Besides being of interest to local residents, this exhibit helped to spotlight museums of this area; particularly as travel is increased during the Civil War Centennial.

light museums of this area; particularly as travel is increased during the Civil War Centennial.

We have had some fine historical exhibits for three years. Last November, we had "Thank God For Our Heritage." The large exhibit case (21'x8') was filled with fascinating antiques from all over Jackson County. We are becoming known for historical exhibits.

Two Christmases ago, we had "An Old-Fashioned Christmas" display, and not a new thing in the case, of course! "Here Comes the Bride" exhibit of June, 1960, displayed things that Grandma used in her kitchen whether she wanted to or not. People not only share their heirlooms with others through our display case, but make the acquaintance of others having the same hobby.

Groups of school children come to see and listen to talks about the old items. Club groups have come from a large area. Our patrons seem to love our displays.

This is a constructive and stimulating

plays.

This is a constructive and stimulating concept of what your library can do for the community when all participate.

—Maude Rucker, Director of Public Relations and Exhibits Specialist, Jackson County Public Library, independence, Mo.

At the Office

INDIANA — Please renew my subscription to HOBBIES. You are to be commended for publishing such an outstanding magazine, Recently I took a copy of HOBBIES to the office where I work. A girl who works with me looked at it, and she is now a new subscriber. Thank you for the hours of enjoyment I get from every issue of HOBBIES.

—June E. Sparks

Friend In Deed

NEBRASKA — I am enclosing a check for \$3.50. Please send me a year's sub-scription to HOBBIES Magazine. A friend gave me a copy not long ago and I have enjoyed it very much.—Mrs. Florence

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Numismatics

Conducted by CHARLES FRENCH

THE 1907 ST. GAUDENS \$20 GOLD PIECE

The Smithsonian Institution has announced the donation by Cornelius Van S. Roosevelt of Washington, D. C., of an experimental high-relief double eagle or \$20 gold piece, dated 1907, designed by Augustus Saint-Gaudens at the request of President Theodore Roosevelt.

This is one of the great rarities of the United States coin series and has in addition an unusual historical connotation since it was owned originally by Theodore Roosevelt, who had devoted considerable efforts toward its design and production.

In fact, in the winter of 1905, Theodore Roosevelt met at a dinner in Washington with Augustus Saint-Gaudens whose sculptures the President admired greatly. The conversation drifted to the beauty of ancient Greek coins, described by Saint-Gaudens as almost the only coins of real artistic merit. Why could not the United States have coins as beautiful as the Greek ones, the President wished to know. If Saint-Gaudens would model them, he, the President, would cause them to be minted.

Thus started a unique venture in modern monetary history. Manifesting once more his versatility and extraordinary energy, Theodore Rosevelt found the time personally to conduct the campaign for a more artistic series of United States coinage designs. On November 6, 1905, the President said in a letter to Saint-Gaudens regarding these designs:

Gaudens regarding these designs:
"I want to make a suggestion. It seems to me worth to try for a really good coinage; though I suppose there will be a revolt about it! I was looking at some gold coins of Alexander the Great today, and I was struck by their high relief. Would it not be well to have our coins in high relief, and also to have the rims raised would be, of course, to protect the figure on the coin; and if we have the figures in high relief, like the figures on the old Greek coins, they will surely last longer. What do you think of this?"

For two years President and sculptor gave much time and energy to the task of producing the new coin designs. The models finally adopted for the double eagle were of unusual artistic merit. The obverse showed a standing figure of "Liberty," holding aloft in her right hand the torch of enlightenment and in the left the olive branch of peace. On the reverse side was a rendering of a flying eagle above a rising sun.

A few experimental pieces having an extremely high relief were struck

at the President's order. These exceedingly rare pieces can be easily distinguished from the ones issued later for general circulation, and

also having a very high relief.

The field of the rare experimental pieces is excessively concave and connects directly with the edge without any border, giving it a sharp knife-like appearance; the Liberty's skirt shows on side of right leg two folds; the Capitol building in the background at left is very small; the date, 1907, is in Roman numerals. The sun, on the reverse side, has 14

In addition to these experimental pieces, 11,250 high-relief \$20 gold pieces were struck on a medal press for general distribution and may be found today in many collections. Their relief is somewhat lower than that of the experimental pieces. Around the edge they have a border; the Liberty's skirt has three folds on side of right leg; the Capitol building is considerably larger; the date, 1907, is indicated in Roman numerals. On the reverse, there are only 13 rays extending from the sun.

For practical reasons and espe-cially since these high-relief coins could not be struck on a regular coin press and would not stack, it was decided soon to revert to the custo-mary flat relief. A large number of similar flat-relief double eagles were issued in 1907 (these pieces show the date in Arabic numerals) and in later years up to 1933, when the issuance of gold coins was discontinued.

Theodore Roosevelt's \$20 gold piece, donated by Cornelius Van S. Roosevelt, will be placed on permanent display in the Smithsonian Institution's new hall of monetary history. It should remind us of the President's words about this piece:

"Certain things were done of which the economic bearing was more remote but which bore directly upon our welfare, because they add to the beauty of living and therefore to the joy of life."

COIN CLUB'S FALL FESTIVAL

The Chicago Coin Club's annual Fall Festival will be held at the Hotel Sherman in Chicago, Ill., October 13, 14, 15, on the mezzanine

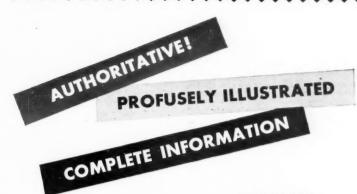
Harry X. Boosel, chairman, 65 E. South Water Street (2nd Floor), Chicago, says at least, 100 dealers are expected for the bourse space.

The bourse chairman is Nathan Eglit, 134 N. LaSalle St., Chicago. Exhibit chairman is Philip J. More,

1633 Monroe St., Evanston, Ill.
All interested in coins, currency, medals, tokens, are being welcomed.
Those who register (costs \$1.00) receive convention privileges and the right to participate in the drawing

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WANTED: Indian Head Pennies, all kinds U.S. Coins. — James Rutlader, 1122 Truman Road, Kansas City 6, Mo.

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Some interesting coins of the 1860's. Left to right: Half dime - 1860; 1865 - 3c with light die crack at the end of A in America, 1867 - Nickel 3c coin with definite broken nose.

—Courtesy of H. F. Shaffer, Chambersburg, Pa.

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COIN QUIZ

By CHARLES FRENCH

COIN QUESTIONS answered for 25c per letter to help defray costs. Do not mail us coins in question.

Question:

I would appreciate it very much if you could identify the coin sketched below. As nearly as I can figure it was Spanish, Charles III. I would appreciate knowing its value. It is silver and is the same size as one of our modern nickels.

—M. P. Michigan

Your coin is a one real piece of Spain struck at the Mexico City mint in 1782 under Charles III. It currently retails for around \$1.50, in fine condition. C. F., New York

Question:

I have a one-cent piece, very poor on the face, a man seated holding a fan-shaped affair. I have called that the face. I could be wrong. The other side has the center Eagle and Shield over the date 1905, United States of America reading around edge. As I recall earlier letters on the coin may have identified it as Philippine Island issue, All the fuss about 1960 small dates. I have a 1956 with a small 1956 approximate. Is that unusual? -R. L. C., Oklahoma

Answer:

If the Philippine coin is as poor as you say it has no value. The 1956 cent is not a recognized variety. C. F., New York

Question:

Enclosed is pencil rubbing of an Enclosed is pencil rubbing of an ancient Greek coin (Mysia (?), 133-67 B.C.), probably of copper which has been silver-coated. Would you please offer me an appraisal of this item? Thank you.

—W. A. W., North Carolina

Answer:

I regret to say the enclosed pencil rubbing of a coin is a copy of a Cistophorus which was a popular coin from the first to the third centuries B.C. in Asia Minor, mostly coined in what was Lydia. These were so popular the Romans imitated these later on when they conquered this part of the world. It is an in-teresting piece for one side depicts intertwined snakes, while the other has a snake coming out of a basket in a mystical manner.

C. F., New York

Question:

A friend has this \$50 bill unsigned. See sketch. Is it of any value and what issue is it? Any courtesy extended about this would be greatly appreciated. The money is quite worn from being folded and carried around.

—M. F. B., Alaska

Answer:

Your bill is an obsolete bank note no longer redeemable. If it is in badly worn condition it most likely is worth only around 50¢. If it had been like new it would have been worth around \$5.

C. F., New York

Question:

Please give the values of the following coins. See pencil rubbings.
Those checked are in good condition, not worn or smooth. 1905S, 1861S, 1900 O, 1887, 1907, 1913 1914S, 1830, -H. E. C., California 1852, 1914.

Answer:

The retail sales values of your coins are: 1905S half, good \$1; 1861S coms are: 19008 haif, good \$1; 1861S quarter v. good, if not mutilated in any way is scarce and would retail for \$7.50, \$12 if its condition was "fine." 1900 O quarter good, \$1.25; 1887 dime, v. good, 50¢; nickels 1907 if fine \$1, good 254, 1012 is good 254, 1012 1887 dime, v. good, 50¢; nickels 1907 if fine, \$1, good 25¢; 1913 is common; 1914S, if fine, \$2.50, good \$1; 1830 cent, good \$1; 1852 good \$1; 1914S cent, good 50¢, fine \$3. Some of these catalog higher, but these are the current selling prices.

C. F., New York

Question:

Please tell me the value of these -E. B., Illinois

Your coins are worth as follows: 1905 O half, face value; 1840 cent, good, 50¢; Philippine peso, 50¢. These are retail selling prices. C. F., New York

Question: I have what appears to be a pattern gold quarter eagle coin dated 1803. It is a crude strike showing some signs of wear, and scratches show dark metal beneath not gold. show dark metal beneath not gold. The obverse shows only 12 stars, 7 on left and 5 on right. The 1803 date is clear, and directly to right between crude milling and stars is the name "Kettle." On flipping coin, the reverse is upside down.

Answer:

The coin you have is an imitation brass token of a gold coin, and quite common. These were used as counters in games in the early days. Of little value.

C. F., New York

F. E. H. Massachusetts

Question:

Would be pleased to have any information possible about these coins. Rubbings inclosed. E. F. W., New York

Answer:

The 1859 cent in good condition retails for \$1. The 1865 and 1867 threecents in good condition retail for 50¢ each. C. F., New York



Linda Gibson, receptionist, the Money Museum of the National Bank of Detroit, displays a money tree used in Japan to decorate temples and family shrines.

NUMISMATIC STORY OF CIVILIZATION

During May the Money Museum of the National Bank of Detroit, Detroit, Mich., greeted its 50,000th visitor.

The Museum, which opened a year ago, displays the Nate S. Shapero collection of coins, currency, and odd and curious media of exchange. The 12,000 specimens, collected over 40 years, relate the story of civilization as seen through numismatics.

One of the most recently acquired and certainly the largest of the monetary units on display is a huge 870-pound cart-wheel of Yap Stone money—the largest to leave Yap Island.

New exhibits highlight the disastrous results of uncontrolled inflation in the German Weimar Republic following the end of the First World War, also the coin and currency of the American Civil War.

The unique method of displaying the collection has attracted inter-national interest through eight articles which have appeared in numismatic journals published in other lands.

The Museum Director, Rear Admiral Oscar H. Dodson, U.S.N. (Ret.), has appeared before many audiences throughout the nation, publicizing the significant contribution of numismatics to various fields of knowledge.

In planning for the joint convention of the American and Canadian Numismatic Association in Detroit in 1962, the Museum staff is prepar-ing additional displays of special interest both to the beginning and the advanced collector.

The Money Museum, located in the Main Office of the National Bank of Detroit, is open to the public from 10:30 a.m. to 4:30 p.m. weekdays, and until 5:30 Fridays.

Mostly About

Conducted by

PAUL W. SCHMIDTCHEN

JAMES VI to I

By PAUL W. SCHMIDTCHEN



King James I by Van Somer.

Several interested readers have written in concerning the personality of the man whose name is so firmly attached to the so-called Au-thorized version of the Bible. Here follows an attempt to recreate his character.

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James Stuart was a scholar of note. One cannot automatically impugn his worth because of his lack in what would now be called poor press agentry. He certainly was not

press agentry. He certainly was not the inept pedant the name present-ly recalls to many.

Tactless, yes. Vacillating, yes.
Vain, yes. But an inane nonenity, no! The man had courage, a fine scholarly background, and a fervent desire to improve himself. One cannot, therefore, pass off the successes his reign as figments of a deluded grandeur, or as a natural result of an Elizabethan impetus.

The great dramatic writing of the early 17th century, the firm awakening in the sciences, the beginnings of permanent English colonization in the New World, the encouragement of a new Bible translation, the essential war-less interval-all these, directly or indirectly, drew their rea-son for being from the figure that Sully and Henry IV of France sneer-ingly called, "the wisest fool in ingly called, Christendom."

A most provocative person was this James VI of Scotland, who became James I of England. Born 1566, in Edinburgh Castle, James was the son of Mary Stuart, Queen of Scots, and Lord Darnley.

James became King the following year. Consequently, from his very earliest days, he was subject to first one faction and then the other.

There is little doubt that he was forced to compromise continually, i.e. first with the great Catholic nobles, then with the Presbyterian clergy; first with a French backing, then with an English backing, etc. This actually became a modus operandi and its pressured change accounts to a large extent for the dissatisfaction with his apparent intransigence shown later in England.

Yet, with his predecessor, Elizabeth I, this very same power-politicing proved both the thing to do and most auspicious. However, Good Queen Bess, as with most Tudors, received the magnificent benefit of all doubt from subsequent historians.

Furthermore, Tudor England still conveyed, in the latter 16th century, a distinct feudal tendency. As a matter of fact, although the Re-naissance flowered brightly by circa 1600 in Britain, many of its later features required the removal of the dead hand of the Queen's omniscience before a full measure of synthesis was accomplished. This was especially true in the intellectual sphere.

James, consequently, was on the spot to begin with. He was following a very popular monarch; one who left her country in the first full bloom of a nationalistic pride.

James, moreover, was far from a prepossessing individual. His northern associates did not sit well with the squeemish and effete southerners when a marked provincialism put in an appearance.

Queen Bess, in addition, did no wrong, literally, and the first mon-

arch to follow her inevitably met with difficulties earlier initiated. Elizabeth had no important opposition to worry about in her final years. Yet, the new King James, was adroit enough to assess quite the opposite when he took over in 1603 as an out-and-out stranger and, to many, an irritating foreigner to boot!

How sincerely this later-day Solo-mon believed in the divine right of kings must always remain a moot question. As a statement of policy it was surely meant to whip ther an obligatory loyalty, if his tenure was to be at all assured. In 1609, he said to Parliament, "Kings are justly called Gods, for they exercise a manner of resemblance of Divine power upon earth."

And who can legitimately dispute

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this comment when one considers the absolute dynasties then extant in Europe? Nevertheless, James is inextricably criticized for insisting upon both the theory and substance when the latter alone might have proved sufficient.

In brief, what Elizabeth did, her cousin James could not do! The times were different. The temper of the people had changed. And, above all, English traditional liberty was flex-

ing its muscle.

What worked in Scotland, did not work in England. The Stuart reign was inimitably fraught with political turmoil. We, however, are interested principally in the literary and comparable pursuits of the period. Here James is upon far firmer ground.

It may well be that the new King was more desirous of poetic accomplishment than he was of ruling industriously. He welcomed all writers with open arms. His own works actually attempted all fields.

Despite the fawning flattery to which he was daily subjected, the King soon saw that his ability was not of the first rank. Yet, his 1584 ESSAYS... In the Divine Art of Poesie are not without some merit.

His numerous theological ventures, starting with the 1588 Meditations, to be sure, show a penchant for Anglican hair-splitting. The 1599 Daemonologie, the 1599 Basilikon Doron, and the 1604 Counterblaste to Tobacco are probably his best known endeavors. All are found in the 1616 folio of his Workes.

Buchanan, his tutor, had indeed, done well. Not since Alfred had an English king been so versatile.

In any case, it is in his sponsorship of others, and in the climate that fostered Shakespeare, Jonson, Beaumont, and Fletcher, and so many more, that this Stuart reign had its lasting appeal. How direct a personal part the King took in specifically calling for the new Bible translation, in laying the groundwork for this English literary supremacy, in permitting such unlimited publication is, of course, impossible to ascertain.

The fact remains: 1611 saw not only the new Bible leave the press but also the 1st edition of Spenser's Workes. The date 1623, is our first Shakespearean Folio, preceded by Ben Jonson's in 1616.

Bacon, Raleigh, Chapman, and a host of others used the two decades to give to the public those lines now so indelibly fixed on our cultural pages. Need any monarch fear the lasting quality of such a mark of approval?

Interestingly enough, and almost as a postscript, two further contributions can be mentioned, by adoption, if not by actual contemporary effort. And this pair remain two of Britain's proudest manuscript possessions,

I refer, first, to the famous Alexandrian Codex which was given King James by Cyril Lucar, patriarch of Constantinople, in 1625. The other was the rediscovery of the *Lindisfarne Gospels* by Robert Bowyer, Keeper of the Records in the Tower for King James I.

Here we have one of the earliest Bible manuscripts in existence, and the earliest English version of the Gospels yet found. Truly, 1603-1625 must be considered banner years and the King's impact cannot be ignored.

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WANTED: Any material concerning the early American West. Books, letters, diaries, maps, etc.—Argonaut, 336 Kearny St., San Francisco, Calif. n12621

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HORSE BOOKS WANTED. Please give description and price in first letter.— William Frederick Books, 203 E. Paisley, Chula Vista, Calif. f126121

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BAUM, L. FRANK: The Musical Fantasies of L. Frank Baum, by Alla T. Ford and Dick Martin. Published by the Wizard Press, Chicago, 1988. 80 pages. Price \$3.75. Order from Mrs. Robert Ford, 114 So. Palmway, Lake Worth, Fla. tfx

BOOKS REVIEWED

BASEBALL, 1845-1881, by Preston D. Orem, author and publisher. Order from him at 341 East Calaveras St. Altadena, Calif. Copyright 1961. 359 pages. Price \$7.50.

Here is the origin, drama, youth of our National game with all its growing pains, a detailed history of the playing and practices of Americana baseball.

This was taken by the author from newspaper accounts of the period. It has the convincing quality of authenticity, and is the first of three planned volumes.

Here are the rules as made and changed, the development of equipment from the first catcher's kid glove to the real ham-shaped catcher's mitt. Here is the catcher's face mask, the Spaulding ball, the square bat, the ball with a cork in it.

Here is early baseball in Philadelphia, New York City, Boston—when America, in the reading, becomes again a place of small towns with playing lots where baseball enthusiasts hold holiday games.

with playing lots where baseball enthusiasts hold holiday games.
Here is the story of the First Professional League, the National League, early Minor Leagues, the Ball Parks, and the Crowds. Here are Important Games; the First Night Baseball Game; the Eastern Championship Association; Umpires and their Selection, and rulings.

Here are pictures of early baseball

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BOOK ON EDWARD HICKS. As a follow up of my 1951 booklet "The Life and Work of Edward Hicks," I am now working on and seeking material for a much larger edition. Any letters, manuscripts or paintings for illustration will be greatly appreciated. Anyone furnishing such will receive free one of my 1951 booklets now, as well as one of the new edition when published. Thank you.

— L. L. Beans, 654 Stuyesant Ave., Trenton, N. J. EXport 2-7733. auix

games, of the players, diagrams of early baseball fields before they became "diamonds." Read about heroes who played with broken fingers, broken noses, injured eyes, bare faces, and bare hands. See what their suits looked like, how the score was kept, what players were paid.

was kept, what players were paid.
This is a detailed, valuable book to all interested in the history and development of baseball in America, and to collectors of authentic memorabilia of the great American game.

O. B. R.

HITTING THE ANTIQUES TRAIL by Ann Kilborn Cole. Published by David McKay Company, Inc., 119 West 40th St., New York 18, N.Y. Copyright 1961. 211 pages. Price \$4.50.

Suggestions on how and where to find the best buys in antiques along the eastern seaboard from Maine to Florida are told herein.

Mrs. Cole takes us along on her various planned trips, telling where and how she went, items she saw and bought, the kind of shops and dealers she found, and problems both collector and dealer meet up with. She names and locates many of the museums of that area and tells of their specialties.

Contents of the book list: Getting Ready. Where the Antiques Shops Are. Dealers You Will Meet. How To Size Up a Shop. Where the Antiques Come From. The Ways Antiques Are Sold. The Antiquing Trail.

The last 107 pages are given over to a "Directory of Antique Dealers." It surveys the 16 states of the eastern seaboard from north to south, and, though helpful and suggestive, is not completely comprehensive.

It is compiled from various sources

It is compiled from various sources including author's trips, personal contacts with dealers and their recommendations, and with various phases of the trade such as show exhibitor lists, associations, magazine ads, etc. It generally gives the name and location of the shop, the dealer, the range of merchandise, and the specialty, if any.

This book is bound to be a helpful guide in the antiques world as to who, what, where, for anyone travelling or buying in that area, as well as for the author's knowledge of the

antiques field.

O. B. R.

THE GUIDE TO NORTH AMERICAN COINS by Arthur Liebers. Published by Arco Publishing Company, Inc., 480 Lexington Ave., New York 17, N.Y. Copyright 1961. 107 pages. Price \$3.00. Coins of the United States, Canada, and Mexico are presented in this book with pictures, story, and values. Here is told why some coins are valuable, about mint marks, and how coins are graded as to condition. Ideas on starting a coin collection, what coins to watch for, and how to get proof sets in the United States, mint sets in Canada are included.

On United States and Canadian coins the date of issue, number minted, and values in good and fine condition are given. On Mexican coins

the date issued and values in extra good condition are listed.

Contents include: Collecting Pen-Contents include: Collecting Fen-nies (Indian Head, Flying Eagle Cents, Large Copper Cents, Two and Three-cent Pieces). Nickels and Dimes. The Twenty-cent Pieces and Quarters. Half Dollars and Dollars (United States—Half Dollars, Silver Dollars, Trade Dollars, Commemorative Coins, Proof Sets), Collecting Roll Coins, Canadian Coins, Mexican Coins. Taking Care of Your Coins.

The section on Coin Care should keep collectors from damaging their coins by cleaning and handling.

Over 100 pictures showing both obverse and reverse, help you to know the coins discussed, their design, points of condition, location of mint marks, if any, etc.

This is a well presented, helpful guide to these coins and their values. O. B. R.

INDIAN RELIC Price-Guide, published by the Potawatomi Museum, Angola, Ind., Lynn Munger, Curator. Copy-right 1961. 60 pages. 21 pages of pic-tures. Paper back. Price \$3.00. Order from Lynn Munger.

This Price-Guide is to aid the collector, archaeologist, antiques dealer, etc., in buying and selling, and in appraising personal or museum collections for insurance or for estates.

Pictured, group by group, are axes, stone tools, stone spuds or spatulates, banner stones, bird stones, gorgets and pendants, pipes, steatite mound pipes, arrowheads and spears, flint artifacts, flint maces, and miscellaneous artifacts.

Each item is named (usually descriptively), rated as to rarity, the value given, and often the material of which it is made, named.

Chapter II includes a brief history of Indian Quillwork and Beadwork by Gordon F. Schultz, followed by a listing of Indian costume items and their prices. This list includes such things as baby carriers, bags, brow bands, bustles, coats cuffs, dresses, Indian dolls, gauntlets, moccasins,

vests, war bonnets, etc. Chapter III lists 20 pages of Indian and Archaeological books, their titles, authors, subject matter, price. This must be a valuable list for reading and study for anyone interested

in this field of collecting.

The Foreword, among other things, tells what to include in an authentic account of origin of an Indian relic. I believe this book must be a valu-

able help to Indian relic collectors O. B. R. and dealers.

ANTIQUE COLLECTORS' GUIDE TO NEW ENGLAND by Polly Webster, published by Grosset & Dunlap, Inc., 1107 Broadway, New York 10, N.Y. Copyright 1961. 166 pages plus more for notes. Paper back. Price \$1.95.

Do you plan a trip to or through New England? Do you like to visit Antique Shops, Auction Houses, Museums, and Historic Houses?

Would you like to know what to see, and where, and what admission might cost you? Do you want to know the names and addresses of New England Antique Dealers, and the specialties of many of them?

Here is a book that gives such facts.

The Contents lists: Antique Shops, Auctioneers and Auction Houses, and Museums and Historic Houses of the six New England States: Maine, New Hampshire, Vermont, Massa-chusetts, Rhode Island, Connecticut.

A list of antique items to collect is listed on page 50 as a sample of those available. The blank pages give the ones who want to "think on it" a chance to make notes for later ordering, etc.

If I were making a visit to this area I would want to take along this book.

O. B. R.

CONFEDERATE COOK BOOK. Reprint of the rare 1863 Confederate Receipt Book, a Compilation of over One Hun-dred Receipts Adapted to the Times. Copyright 1961 by Jefferson Davis Free-man. Published by Pioneer Press, Har-riman, Tenn. 28 pages. Paper. Price \$1.00.

The 1863 Introduction to this Confederate Receipt Book says these receipts "appeared in Southern news-papers" during the War, and are "designed to supply useful and eco-nomical directions and suggestions in cookery, housewifery, etc., and for the camp." Only two copies are Only two copies are known to exist.

This Indian Sagamite, made of three parts Indian meal, one part brown sugar, mixed and browned over the fire, appeased Johnny Reb's hunger and thirst on the scout. Or maybe a cup of Spruce Beer or Gingar Rose proposed him effects of the scout of the scott of the s ger Beer refreshed him after a long dusty march.

Try Peas Pudding, Artificial Oysters, Pumpkin Bread, Johnny Cakes, Rice Bread, Potato Crust for hot Rice Bread, Potato Crust for hot pies, Apple pies without Apples, Pre-serve Meat Without Salt, or make a Substitute for Coffee. Concoct a Confederate candle, soap, ink, Fire Balls for fuel, an Illuminated Bottle for a night light, dry Herbs for cookery and remedies.

Remedies tell how to prevent blisters on the feet, cure toothache, camp itch, felons, corns, dysentery; make gargles for Scarlet Fever and Diphtheria, and Asthma relief; a cure for croup.

Here is help to "keep arms and polished metal from rust," refurbish

worn dresses and old materials.
Vith these simple foods and remedies many a great grandmother of today's Americans, kept family souls and bodies together through a harsh period. This is a book all Americans should read and ponder over. This is a part of the "sweat and tears" that made America. O. B. R.

HOW TO MAKE COLLAGES by John Lynch, published by The Viking Press, 625 Madison Ave., New York 22, N.Y. Copyright 1961. 136 pages. Price \$4.95.

The author says collage is "a medium of expression for everyone . not a medium for the expression of profound themes . . . limited by materials to a casually witty or psychologically exciting expression of an idea or feeling."
What IS collage? This reader

would say it is the arranging into a

pattern or picture, and gluing into place, torn or cut bits of materials of various sorts (and-or colors) cloth, paper, feathers, leather, etc.

Tools needed are scissors or a razor blade, paste, and scraps of material, and, unless you have colored bits, a tube or two of paint to touch in color where you want it.

How to make many and varied collages is simply told. A wealth of pictures with captions explains all, from simple "pictures" to museum compositions.

Contents include: What is Collage? History of Collage. How to Collages of cloth, plastic, wood, and other materials. Advertis-Collage. Constructions and Boxes.

This book well explains an art medium which must be the answer to many who long to create "pic-tures" for their own self expression, sense of accomplishment, and the fun of it.

O. B. R.

THE ART OF HANDBELL RINGING by Nancy Poore Tufts. Published by the Abingdon Press, 201 East Eighth Ave., South, Nashville 2, Tenn. Copyright 1961. 109 pages. Price \$3.00.

Do you know handbell ringing in America used to be largely done in vaudeville but now has become a popular hobby in schools, churches, and other community activities?

Can you name the different parts of a handbell? A drawing that identifies its parts is shown on page 35 of this book.

For bell ringing, there tends to be three main sets of handbells. These are composed of 14 to 18 bells in group one; 25 bells in group two; and 37 bells in group three. Of course there are other more nu-merous sets as explained in the text.

Among other things, this book tells you how to ring handbells, what equipment is necessary, how to equipment is necessary, how to manage handbell ringing groups, how to write music for handbells, how and where to order them, and how to care for them. The old English custom of change ringing is also told of briefly.

A splendid bibliography covers both bells and music.

This is an informative, valuable

O. B. R.

book for its field.

FIREARMS CURIOSA by Lewis Winant. Published by St. Martin's Press, Inc., 175 Fifth Ave., New York 10, N. Y. Copyright 1955. First released by Greenberg, Publisher; reissued by Arco Publishers Ltd., England, 1956. Now reissued by Ray Rilling, 1961. 281 pages. Price \$8.50.

Over 300 curious and unusual firearms from more than 50 collections are pictured and discussed in this book. How they work, their weak-nesses, their inventors if known, and/or country of origin, and those most favored by collectors are usually given.

The book's CONTENTS include: Combination Weapons. Miniature Firearms. Two-Barrel Revolvers. Two- Cylinder Revolvers, Squeezers and Knuckledusters. Alarm and Trap Guns. Knife Pistols and Cane Guns.

(Continued on page 119)

FIREARMS

Conducted by HARRY WANDRUS

The London International Exposition of 1862, Appendix to the Original Report

The exposition for the year 1862 provided few innovations in small arms though many inventions were in development. A number of countries submitted exhibits of both sporting and military weapons. We offer a summation of these beginning with the exhibits of *Great Britain*:

"In small arms, both for military and sporting purposes, the change that has taken place since 1851 is worthy of note.

In the British Army, we find that the old smooth bore musket has been replaced by a rifled musket of superior quality, lighter and smaller in bore.

In the cavalry, breech-loading rifled carbines of small bore, viz., .450, much lighter than the old smooth bore carbine, are under trial, with a view to their adoption in the service.

Small arms for the British army are partly supplied from the government factory at Enfield, and partly from private sources, such as the London Armoury Company, and the Military Trade Association of Birmingham, some are also purchased from the foreign manufactories of Liege, in Belgium, and St. Etienne, in France.

The Government factory at Enfield carries on its operations principally by machinery, specially adapted for the object of manufacturing the same parts with undeviating accuracy at all times, thus securing the advantage of making them interchangeable.

WANTED

BUY ANTIQUE PISTOLS, rifles, swords, fair prices, one item or collection.—Robert Abels, Inc., 860 Lexington Ave., New York 21, N.Y. au126131

GUNS, COINS and ANTIQUES. Interested in buying whole estates.—James Rutlader, 1122 Truman Road, Kansas City 6, Mo. my122801

\$50 REWARD FOR INFORMATION leading to the purchase of an Arms collection. Please send all available information first letter, list of arms, condition, model or markings, asking price. Also paying top price for fine, engraved, or rare individual pieces. — Clyde Culver, Box 163, N. Miami Beach, Fla. au122971

WANTED: Old clasp, pocket or jack-knives. Will pay top cash for fine old decorative, Civil War period folding knives with nickel silver crossguard and nickel silver ends on grips. State description, condition, and all markings on blade. — Lt. J. J. Zimmer, 1825 Collins, Topeka, Kansas.

Part of the machinery in use has been brought from the United States, but in many instances this has been improved upon, and in some cases, new machinery not known in America has been introduced. This machinery, though made principally for the manufacture of the Enfield Rifle of the pattern 1853, can nevertheless be so adapted as to turn out rifles of any pattern, by slight alterations. At the present moment, rifles of five different patterns are being made at this factory.

When the machinery is in full work, it employs 2000 operatives, and this number can turn out 2000 rifles, complete in every respect, per week of 56 hours. The following table shows the number of parts of which the Enfield Rifle is composed, and also the number of different operations required in the manufacture of these parts, all of which are exhibited in their separate states, and in consecutive order, commencing with the raw material, and continuing the sequence to the final stage of the completed weapons.

	Parts	Operation:
Barrel	3	78
Bayonet	4	66
Furniture	18	202
Lock	12	137
Sight	8	74
Screw & Nip	ple 15	192
Stock	1	25
Total	61	774

FOR SALE

140 PAGE photo-illustrated catalog No. 31—pistols, rifles, muskets, swords, rapiers, carbines, daggers, armor, war relics, curios. Send \$1.—Robert Abels, Inc., 860 Lexington Ave., New York 21, N. Y. ap126581

100 ANTIQUE LONG GUNS. 100 swords, mostly American. 16 Civil War Keppies. Confederate newspapers, must be sold in lots. No list. Stamped envelope. — Kurtz Gun Shop, 1061 B. 21st St., Far Rockaway, N. Y. au3216

MUZZLE LOADING percussion pistols, single barrel, \$29.50; double barrel, \$49.50. Each excellent condition - guaranteed.

— International Firearms Co., Inc., 52
Lake, St. Albans, Vermont.

au3863

ANNOUNCING: New, bigger, special edition popular gun book "Colt Firedarms." Much added material. Available book shops, gun shops, \$17.50. Free brochure, — Serven Books, Santa Ana, calif.

PAIR of large heavy dragoons sabres, French signed blades, metal scabbards, fine, pair, \$35. Indian Sabre Tulwars, \$10 each. Sudan Sabre "Fuzzy Wuzzy" 2 edged blade, \$7.50 each. Large Russian artillery Shako, Crimea War, left chin strap wanting, (rare) from Scotland, \$35.—Albert E. Carriere, \$234 Apple St., New Orleans 18, La.

The following are the principal dimensions of the English rifled musket, the arm in general use amongst the British infantry of the line, militia and volunteers. Barrel—length 3 feet 3 inches; diameter of bore .577 inches; rifling grooves, 3; spiral 1 turn in 6 ft. 6 in.; length of musket, 4 ft. 6 inches; weigh, 8 lbs. 8 oz. Bayonet—length—beyond muzzle, 1 ft. 5½ inches; weight 11 ozs. Arm complete with bayonet—length 5 feet, 11½ inches; weight, 9 lbs. 3 ozs. It is sighted up to 900 yards, but its practice is good at a longer range. The ammunition consists of an elongated ball with boxwood plug—weight 530 grs.; diameter. .55 inch; charge 2½ drs.; weight of 60 rounds with 90 caps, about 5 lbs. 9 ozs.

pp. 8-9 Class XI—Section C. - Arms and Ordnance "Appendix To Report On International Exhibition," London, 1862.

(To be continued)

Possibly indicative of the scarcity of good antique firearms is the recent request of one dealer for help in locating weapons for his own and museum collections. Herb Glass, well-known arms dealer of Bullville, N. Y. (P.O. Box 25) is looking for a great many weapons including Derringers, Single Shot Horse Pistols of American Manufacture, Colt, Smith and Wesson and Remington Pistols, Sharps, Historic Civil War Pistols and so on. Top collector prices are offered.

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Dept. H PIONEER PRESS, Harriman, Tenn.



AUTOGRAPHS

Conducted by DORIS HAMILTON

"WITH THE AUTHOR'S COMPLIMENTS"

By DORIS H. HAMILTON

A book described as: "Presentation copy, inscribed . . ." may occur in the catalog of either a book or autograph dealer. On such a book the interests of book and autograph collectors overlap. For the autograph collector the writing personalizes the book and is a choice combination of writing and the fruits of writing in the printed form. In The Amenities of Book-Collecting A. Edward New-

ton calls presentation copies mainly "... first editions—plus" because the inscription makes the copy unique and because of the biographical data which can be gleaned by understanding the relationship between the author and person mentioned.

Ing the relationship between the author and person mentioned.

The terms "presentation," "inscribed," "association," and "signed" are used loosely and sometimes so loosely as to be inaccurate. A few seconds of thinking on the obvious meanings of the words will shed a bit of light on the subject.

bit of light on the subject.

A "signed" book contains a Signature only. It is a book in which some one has signed his name. A popular form of signed books is the "Signed

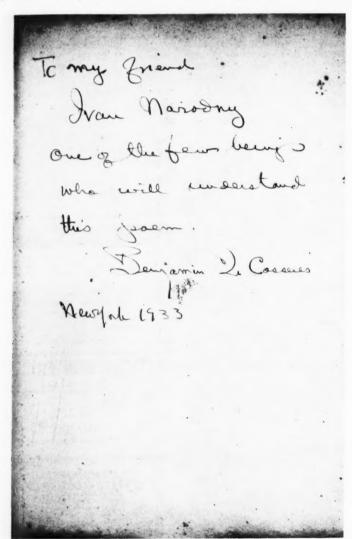
Limited Edition" of a book by a famous writer. For example, in Eugene O'Neill's Strange Interlude opposite the title page is the notation: "Of this first edition of Strange Interlude Boni & Liveright have printed in February, 1928, 775 copies on all-rag water-marked paper, 750 copies only are for sale. Each copy is numbered and signed by the author. This copy is number." Then follows, in ink, the phrase, "Publishers Presentation" and below that, written with a very fine-pointed pen: "Eugene O'Neill." The fact that this copy is a "Publishers Presentation" makes the book a little more valuable than if it were numbered, although a very low number is desirable. Bound in vellum, my copy is in mint condition. I also have a copy of the first "trade" edition which preceded the Signed Limited Edition by thirty days, in a blue cloth binding, it is signed, undoubtedly through some one who knew the playwright on the half-title page: "Eugene O'Neill."

"Eugene O'Neill."

The process of getting a book signed is illustrated by a letter which appeared in Catalog Eighty of Robert K. Black, Upper Montclair, New Jersey. It is a letter of Theodore Dreiser, dated March 17, 1919, and reads in part: "I shall be giad to put my name in your copy of Jennie Gerhardt or, if you have not sent it, you might paste this letter in. And let me thank you for your expression of appreciation..."

A very rarified field is the collecting of books which once belonged to famous persons. In this field book collectors are especially delighted with bindings ornate with the coatsdelighted of-arms of famous persons. If the book were bound for Queen Elizabeth or Napoleon, it would find a welcome space on a bookman's shelves. Further, if the book came from the library of a famous collector, it would be an adornment to the library of its new owner. What book-lover would turn down, except for lack of funds, a book with the dis-tinguished provenance as being the Hoe copy, the Britwell-Bemis copy, or the Roxburghe-Devonshire-Clawson copy. In A Primer of Book Collecting by John T. Winterich in collaboration with David A. Randall, the authors write: "The ideal comthe authors write: "The ideal combination in a book from a distinguished owner's library occurs when both bookplate and signature are present. The significant exemplar is George Washington... In many of his books, happily for posterity, he inscribed his name—invariably, we believe, on the title page. In general the title page is the last element eral the title page is the last element in a book which the owner should inscribe, but everything can be for-given a title page-inscribing owner when he happens to have been George Washington. . ." The terms "inscribed" and "pres-

The terms "inscribed" and "presentation" have different meanings. It is well to check carefully the item itself unless you have confidence in the precision of terms used by a



Benjamin De Casseres inscribes his poem "Anathema!" to a friend.



Francis Wilson inscribes a presentation volume of his book, "The Eugene Field I Knew."

cataloguer. Inscribed means, literally, "written in;" by connotation it means that a person's name is included. Inscribed could mean that you purchased the book, took it to the author, and asked him to sign it, mentioning your name. Presentation means "presented to." Presentation implies that the author gave the book to the person addressed. Most desirable are contemporary presentation or inscribed books; that is, the writ-ing is contemporary with the publication date.

From the 7th Co-operative Catalog of Members of The Middle Atlantic States Chapter of The Antiquarian Booksellers Association of America, Inc. come some interesting examples of presentation, signed, and inscribed books. There is a copy of Agricola's De Re Metallica, translated by Herbert Clark Hoover and Lou Henry Hoover, published in London, 1912. This is a presentation copy, inscribed by former President Hoover on the front end-paper: "To Mr. Webb Bowen with Compliments of H. C. Hoover." This is priced at \$125. A

WANTED & FOR SALE

AUTOGRAPH letters, manuscripts & signatures in every field of collecting bought and sold. Write for monthly price lists of autographs for sale. — Convag Barker, La Marque 3, Texas. je120061

AUTOGRAPHS bought and sold. — Dr. Kronovet, 75 Ocean Ave., Brooklyn, N. Y.

AUTOGRAPH LETTERS BOUGHT & SOLD

Especially interested in PRESIDENTS and HISTORICAL ITEMS! Lists issued KING V. HOSTICK 55 E. Washington, Chicago, Ill.

best-seller of the early 1930's, Hervey Allen's Anthony Adverse, is catalogued as a First Edition, 1 of 105 copies signed by the author. The price is \$40. An example of an inscribed copy is T. S. Eliot's Prutrock and Other Chaesestians I. frock and Other Observations, London, 1917. At \$250 this book is catalogued as: "First Edition. Inscribed on title: 'for Miss Emily Hall by T. S. Eliot, New Haven, 26. V. 47. A modern classic in fine condition."

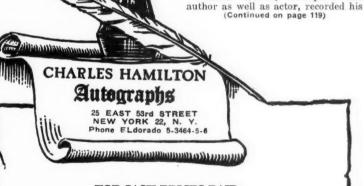
The recently published biography, Rosenbach, by Edwin Wolf 2nd with John Fleming (The World Publishing Company), is a treasure trove in its references to important inscribed and presentation copies. It is difficult to choose a single example, but I think most collectors will enjoy reading, if they have not already, about the copy of the Edinburgh edition of his Poems which Burns presented to his friend John M'Murdo. This book was sold in the Jerome Kern sale in 1929 and the catalog comment, with dignified exuberance, was: "Rarely is a presentation in-scription such as this by Robert scription such as Burns to John M'Murdo found in any book by any writer!" Dr. Rosen-bach paid \$23,500 for the book and these words:

"Will Mr. M'Murdo do me the favor to accept these Volumes; a trifling, but sincere mark of the very high respect I bear for his worth as a Man, his manners as a Gentleman, & his kindness as a Friend-However inferiour now, or afterwards, I may rank as a Poet; one honest virtue, to which few Poets can pretend, I trust I shall ever claim as mine:-to no man, whatever his station in life, or his power to serve me, have I paid a compliment at the expence of Truth. The Author."

The Burns book is also a glorious example of the "association" book. The best definition of this species which I have found is in a book mentioned previously, A Primer of Book Collecting: "The most inclusive definition of an association book is that it is a book which has been in the hands of a famous man or woman and carries attestation of that fact." The authors then elaborate on a special kind of associa-tion copy: "The ne plus ultra of association copies is the dedication copy -the actual copy of a book bestowed by an author on the person to whom it is dedicated. The price of such an association copy is likely to be out of all proportion to the value of the book as a simple first edition, or even as an ordinary inscribed or presentation copy.'

Among my own books are many signed, inscribed, presentation, and association books. One of my favorite books is Spoon River Anthology. I have a beautiful copy of the first edition, published in New York by The Macmillan Company, 1915. My copy is inscribed: "To Caroline Blackman with the sincere friendship of E. L. Masters. May 3, 1915." I have a copy of Anathema! by Benjamin De Casseres as part of my Eugene O'Neill Collection. The foreword is written by O'Neill—completed and sent to New York in July, 1929—and I keep in this book a fine letter from O'Neill to Ben and Bio De Casseres on August 4, 1929, O'Neill had married Carlotta Monterey Barton in Paris on July 22, and he gratefully acknowledges from Saint-Antoine du Rocher the good wishes of his friends and tells them about his new writing plans. The inscription in Anathema! reads: "To my friend Ivan Narodny. One of the few beings who will understand this poem. Benjamin De Casseres. New York, 1933.

Francis Wilson, bibliophile and



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INDIAN RELICS

Conducted by CHARLES MILES

LETTER

Dear Mr. Bond,

Your letter about fake and doctored arrowheads sold to you as genuine and whole points has been for-

warded to my attention.

You certainly have good cause to be angry. It is indeed too bad you lost track of just who sold them to you, for two reasons: in the first place a dealer would I am sure return your money if you bought them through the mail if for no other reason than that he would not want to take a chance on a complaint being filed with the postal authorities; and in the second place more probably he would return your money with thanks for bringing the offending points to his attention.

Some time ago I wrote two articles for HOBBIES Magazine dealing with various aspects of faking and charges of faking. I will review some of the points I brought up.

To begin with, it may be difficult for a collector who has been stung, or who fears being stung, to realize it, but the fact is that faking is a bigger headache for dealers than for collectors. The injury done to the collector consists of his being cheated out of money through buying a spurious article in the belief that it is genuine. But if he has bought through the mails, as already noted, he has protection and possibly redress through postal inspectors and government enforce-ment agencies. But the dealer, besides being stung on a larger purchase and therefore liable to lose a much larger sum, stands to lose the confidence and patronage of customers and potential customers. And in addition to this material damage he must experience keen chagrin because he, whom others assume to be an expert if he does not himself, has let himself be fooled.

This applies, of course, to dealers who stay in business. Those who set out to practice trickery rather soon go out of business either because bad reputation cuts off customers or because they run afoul of the law.

But, as you thoughtfully note, in spite of vigilance the honest dealer, too, can be caught napping or can be deceived by some piece of clever trickery he has not as yet encoun-

So, again, the thing to do is cultivate friendliness with your dealers, cultivate those you have reason to believe are reliable, and feel free to return an article you suspect is spurious. If such an article is really genuine the dealer will prefer continuing to have your confidence and

good will to risking making you unhappy and suspicious.

The specimens you send as example are indeed pretty crude jobs of faking by retouching, and frankly it is difficult to see why a dealer would be so careless as to pass them on to a customer, particularly to one who intends to use them in making jewelry. The flutes in the fake "Folsom" look like they were filed in and smoothed off with emory paper. The stone so doctored in both this and the other examples is quite conspicuously freshly exposed, as it contrasts sharply with the original weathered surfaces.

But, to suggest that it is not easy to prove that a seller deliberately intended to defraud, it could be said even of such crudely done pieces as your examples that they are genuine; merely touched up a little to make them look better. It has been said that our legal code in relation to crimes great and small is based on the belief that it is better to let ten guilty ones escape than to punish one innocent person; and it sometimes seems to us when we are sure of guilt going scotfree that the law is weighted that much in favor of the crooks.

A letter to the postal authorities merely voicing suspicion is, so far as I know, safe, providing its contents and statements are not made public but confined to communication between the complainant and the postal authorities. If the suspicions are not legally justified they remain private opinions. But if it is thought worthwhile to make them in a court of law the complainant should be sure he has a competent lawyer. And if he make the charges loosely so that they become public property no matter how sincere he is, and often if they are true, he can open himself to a libel suit because the charges are not legally provable, so for him have no validity in law, whereas the one against whom they are made may prove rather easily that he has been injured in person and in busi-

Along this line it is well to note that it is wise to be careful even in private conversation. This is so in respect to what appears to be clear-cut evidence of some person's sharp practices. But it is also so for another reason. The condemner may be wrong himself.

I pointed out this side of the faking situation also in my articles; i.e., that while the damage done by faking itself is bad there is injury just as bad in charging falsely that it exists; and I received as many letters appreciating comments on that as I did on bringing up faking itself, some citing instances in which

they had suffered injury from such a source.

As the articles pointed out too many authorities are self-made, some basing their judgments heavily on familiarity with artifacts which enables them to declare. "I can tell by the looks of it." Actually such authority is no more reliable than that by which certain authorities in witchcraft in our Colonial Days selected prisoners for the Salem witchcraft trials. The best authority is a person one has reason to believe is qualified to judge and who gives that judgment in personal terms, but always with the proviso that he may be wrong.

Even to one's self it is advisable

Even to one's self it is advisable to be cautious. Personally I have artifacts that persistently look like fakes to me, but I am perfectly aware of the fact that it is because they are of a kind of object with which I am not familiar. Contrariwise I have some, at least one I can think of, that has been called spurious but which I strongly feel is genuine. I would judge that the proper thing to do with such cases is to openly label or record them sub-

ject to such opinions.

In your case of retouching, I cited one odd example that may interest you. I have an arrow or dart point shows rechipping even more "loudly" than your example, if that's possible, and for the same reason, fresh shipping on a weathered point. Yet it is completely aboriginal, ancient, and in all respects genuine. Why? Because I found it myself under circumstances such that it couldn't be anything else. What happened was that it was first created in a remote past, was lost, aban-doned, or discarded, became weathered from long exposure to the elements, and then was picked up and rejuvenated by more modern Indian. Since the site where it was found was a large one and the burials numerous but in all material recovered there were no articles of white man origin at all, the modern Indian did his job well over a hundred years ago at least, and possibly much longer ago than that,

Yet without these data I don't believe anyone would for a moment believe it to be genuine, or at least be in its original condition as it

was in Indian days.

This is not, of course, to suggest that yours are likely to be genuine; or even can be; but just to emphasize the fact that one can't ever be positive without a record that starts with the data taken down at the time the article was found, or reliably recorded thereafter. It is worthwhile, though disagreeable, to remind amateurs such as ourselves, that in this situation the profes-

tie

sionals not only "have a point" but have what might be called an ace of trumps point. They are always impressing upon us the importance of recording the data of original discovery. At this juncture one should be able to see why.

So perhaps you can consider part of your loss had bought some value in the form of experience and its consequent thinking about this mat-ter of genuine and faked artifacts. Healthful as such purchase may be, however, we all agree it always seems to have a bitter taste.

Incidentally, did you dump the bulk of the other fakes where the skin divers won't be picking them up? We might have a Sunday sup-plement story, "Did Mermen Use Bows and Arrows; Skin Divers Find Arrowheads on Gulf Floor?"

Charles Miles

FLATHEADS REVERED AS FREE MEN

A flattened head was symbolic of a free man among early Chinook In-dians of the Pacific Northwest. Every child belonging to the tribe was subjected to a long and probably rather painful process of head flatrather painful process of head flat-tening shortly after birth. This was prohibited for children of "slaves." They retained their normally shaped heads, symbol of degradation. Evidence of this, as reported by early 19th-century explorers, is af-

forded by an intensive study of the skull of Comcomly, one of the prin-cipal Chinook chiefs who welcomed the Lewis and Clark expedition in 1805, recently completed by Dr. T.

INDIAN RELICS WANTED

Wanted: Indian relics. Good prices - Romey, Box 291, Bluffton, Ind. ap126501

ARROWHEADS, spears, pipes, cere-montals, bought by piece or collection.— Harry Magaw, 1513 Ohio Ave., McKees-

WANTED: Indian steel and brass tom-ahawks, Bowle knives, Indian rifles, scalping knives.—Robert Abels, 860 Lex-ington Ave., New York 21, N.Y. ap120821

SMALL INDIANA MUSEUM wants Indian relics. — Chalmer Lynch, cura-tor, 2163 Morgan, Evansville, Ind. je12238

PEACE MEDALS wanted. Give description and price. — Margo Antiques, 4430 Olive St., St. Louis, Mo. au12238

INDIAN ARROWHEADS. State price, size, condition, where found. — C. E. Bond, 1139 Davis Ave., Ocala, Fla. au124201

BOYS AND GIRLS interested in Indian relics write to Arrow Club, 1139 Davis Ave., Ocala, Fla. au6216

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Dale Stewart, Smithsonian Institution curator of physical anthro-pology, and published in the latest Smithsonian Annual Report.

Comcomly's skull had been kept at the Haslar Museum near the Royal Naval Hospital at Portsmouth. England, since it was sent there in 1838 by Sir John Richardson, the celebrated British Arctic explorer. During the bombings in 1940 the museum was destroyed. The skull, however, remained undamaged and was returned to the United States in 1953. It was thereupon sent to the Smithsonian for an anthropometric study.

INDIAN RELICS FOR SALE

INDIAN RELICS. Large collection. fine to rare ceremonials, no lists.-Albin A. Elchert, New Riegel, Ohio.

AXES, bannerstones, celts, pendants, pipes, pestles, spears, tomahawks. 100 ancient arrowheads, \$15; 10 common, \$1; others 15c - 75c. Stamp for list. — C. Lynch, 2163 Morgan Ave., Evansville, Ind. je128217

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FINE OLD BEAD & QUILL WORK.
These items now very scarce. — Julian
D. Pyatt, 914 Main St., Trenton, Mo.

There can be no question of its identity, Dr. Stewart says. Moreover, it is one of the few Indian skulls of the period whose owner can be identified with a known individual. The skull vault, Dr. Stewart found, shows well the extreme artificial deformity - the sign of freedom - to which Comcomly had been subjected as an infant, and confirms the ac-counts of the early explorers. He (Continued on page 117)

EDWARD W. PAYNE COLLECTIONS

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and many quite large.
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GEMS and MINERALS

Conducted by H. DOUGLAS BROWN



Crestmore Quarries, near Crestmore,

OVERLOOKED MINERAL LOCALITY

By H. DOUGLAS BROWN

A recent trip into San Luis Obispo County disclosed to the writer that there are a number of interesting mineral areas that have been generally overlooked by the Rockhound Fraternity.

Two districts in S. L. O. County deserve mention in this connection. One is Poso, the only area in those parts where any commercial amount of free gold was ever mined. The other is Adelaide.

Poso is on State Highway 33, about 25 miles east of Santa Margarita, the latter being on Highway 101. Most of the gold was placered from canyons tributary to San Juan Creek. While there were no great strikes made, the miners did pan out around \$3 to \$4 per day which, in those days, was pretty good money, wages in 1875-1880 being 50c to \$1.00 per day.

The old tailing dumps are about the only evidence left of what was quite a booming mining community in the early 1880's. La Panza, 20 miles further east, was also a modest producer of gold.

The rockhounds and an occasional summer-miner are frequently found today, panning some local gravels, but mostly being content to come home on a Sunday night with a few colors in a vial. It's historic country, very scenic, and close to Santa Margarita Lake, a very popular spot.

Next, Adelaide, which is approximately 12 miles west of Atascadero, a bustling town on Highway 101. Another road from Paso Robles also

reaches Adelaide. We had expected to find a village but there isn't even a store or post office. The only evidence of the town that once was, is

However, the creek that runs along the Adelaide—Atascadero road is full of fine jaspers of many colors. White granite, serpentine, quartz boulders, and rocks with sulfide minerals are plentiful. The sulfide types occur in the surrounding hills.

the surrounding hills.
At one time Adelaide was quite a mining center, with cinnabar (quicksilver ore) being the principal ore mined. At present the Buena Vista Mine, Harold Biaginni, President, is the only large scale operation.

They are now using 5 to 10 yard scoop-loaders and D-8s to strip overburden from a new ore-body. The ore is a black, very hard, flinty chert, with red veins of cinnabar.

Production, when the flues are operating, is 6 to 8 flasks a day. These bring \$210 per flask which makes it financially quite an operation for the area. The miners have what is known as their "barbecue fund." If a rockhound is desirous of specimens, he can pay the foreman or superintendent for good specimens and the money buys a feed periodically for the crew.

The hills are rugged, but the roads are good, and there is fine water in the creek. We found that some ranchers keep hunters (the kind

with guns), out of their places, but none denied us access to the creek or hillsides when we told them we were hunting rocks.

Finally, in all the area about Atascadero and Paso Robles, you may find agatized fossil mammal bone. This cuts and polishes and makes interesting transparencies.

Our last location is the Crestmore Quarries near the town of that name. The picture shows the entrance to the present workings.

The portal does not indicate the size of the tunnel after one gets inside of the mountain. There it is maybe 40 feet wide and 50 feet to the rock ceiling. The wires shown are double trolleys, All ore is carried out in huge electric trucks.

About 200 feet in from the portal on the left is a huge room. With our flashlights we traced the sides and looked for good calcite or other specimens, but, looking up, the ceiling was hard to distinguish, being so high.

The tunnel continues downward, turning to the right till it is directly under the portal. All along there are other side caverns already mined out and generally of the size of the huge room mentioned which we estimate to be 80 plus feet high, 150 feet long, and 300 feet wide.

We also mentioned that the carrier tunnel turned a full circle going down into the ore-body, but it keeps on going down, and turning, till there is a double spiral inside the rock, with a dozen air-raid shelters that would each hold 1000 people.

One may only see the quarries on week-ends with special permission of the management. However, there are other surface workings where one can collect and some 112 different minerals have been catalogued there.



Help in just how to prepare for summer collecting is given in two hobby pamphlets, LET'S COLLECT ROCKS, and LET'S COLLECT SHELLS. Single copies will be sent free on request from the Shell Oil Company, Public Relations Department, 50 West 50th St., New York 20, N. Y.

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GEMS & MINERALS FOR SALE

ULTRAVIOLET lamps from \$14.50 for mineralogist, hobbyist, antiquarian. Also filters, tubes, accessories, equipment. Instructive literature free.—Radiant Utraviolet, Manufacturers, Cambria Heights 11, N. Y.

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\$TONE BEADS necklaces: Pink ruby \$30; light emerald, \$12; moonstone, \$25; garnet, \$7; aventure, carnelian, agate, bloodstone, crystal, any, \$5. Faceted ring stones, 12 \$10. Cabochons, marbles, beads, rough stones, any 12 samples, \$3. — Motiwala, Third Bholwada 38H, Bombay 2, India.

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"ROCK RICE"

"Rock rice" may provide a calendar for more than 50.000,000 years of earth's history. This possibility was recently explained by Dr. Raymond C. Douglass, paleontologist of the U.S. Geological Survey, at a Smithsonian Institution staff sem-inar. "Rock rice" is made up of the fossils of fusiform (lozenge-shaped) Foraminifera abundant over many parts of the world through the Carboniferous and Permian geological periods, starting when the great coal measures were laid down and con-tinuing to the days of the earliest amphibians and reptiles.

These extinct Foraminifera had stout complicated shells. Thus they form good fossils—for the most part microscopic, although some of those described by Dr. Douglass were giants about a centimeter in diameter and reaching a length of 6 centimeter about the circumstance of the centimeter of the circumstance of the centimeter and reaching a length of definition of the centimeter of the timeters, about the size of an ordinary cigarette. It is the tiny and more abundant ones, however, that promise to be of chief value to geologists. Some were so small that a magnification of about 20 diameters is necessary to see them. Despite their minute size, Dr. Douglass's studies show, they were extremely com-plex creatures, their bodies consist-ing of many individual "chambers."

These creatures evolved from simple forms found early in the Carboniferous period to far more complex ones found near the beginning of the Permian, or age of early rep-tiles. This evolution, Dr. Douglass thes. This evolution, It. Longitude explained, proceeded along at least three lines, representing three groups of species and genera of the tiny creatures. Complexity grew tiny creatures. Complexity grew from millennium to millennium. Owing to this a calendar may be built up that will allow at least approximate dating of Paleozoic rock formations. This has proved of value to oil geologists and others interested in deposits laid down during those positions. during these periods of earth history.

INDIAN RELICS

(Continued from page 117)

quotes from Washington Irving's "Astoria":

"The process by which (head) deformity is effected commences immediately after birth. The infant is laid in a wooden trough, by way of cradle. The end on which the of cradle. head reposes is higher than the rest A padding is placed on the forehead of the infant, with a piece of bark above it, and is pressed down by cords, which pass through holes on each side of the trough. As the tightening of the padding and the pressing of the head to the board is gradual, the process is said not to be attended with much pain . . .

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BACK NUMBER MAGAZINES

When selecting another item for a collection of old magazines, besides giving serious consideration to the date and contents, a collector sometimes is inclined to ponder introspectively.

"How did this magazine of yesteryear rate with the original readers what was its special appeal to greatgreat grandmother, her mother, the Amen Corner, and the literary pundits of a century ago? Are any of those contemporary opinions still around?"

Such individual ponderings no longer are necessary if the magazine in question is of our Civil War period. For, during the past decade the mounting interest in the War has attracted countless newcomers to the Collecting World, and some of them are imbued with a spirit of investigation that would put Sherlock Holmes to shame.

Regardless of their specific subjects, those sleuthing collectors have turned to American magazines of our Civil War era for primary background, a record of life as it was lived—and fought—at the time of publication.

Those collectors have been surprised, if not delighted, at the very large number of magazines published then. In spite of the gathering War clouds, beginning in 1850 new magazines appeared annually. By 1860 their number had doubled, and there were plans for additional ones.

But, paradoxically, the collectors soon found quantity a baffling factor in ascertaining quality according to which magazines offered really authentic accounts and sound interpretations of national events, and life in general.

There seemed no reliable yardstick for measuring quality. Like the daily newspapers, many magazines regularly reviewed the other magazines, but, the reviews were not without bias, both pro and con.

In addition to a keen rivalry among the magazines, a number of them were packaged together in subscription "Clubs," offering bargain rates to attract "Club" subscribers, and thus increase the circulations of all magazines in the "Club."

Undaunted, the persevering Civil War collectors were considering the task of checking and comparing the "Club" member magazines against available reviews when a collector "discovered" a long obscure publication that was an innovation in 1862.

This was a copy of the first American Annual Cyclopaedia and Register of Important Events, and it was the first issue, the one for 1861. It was a new "brain child" of the enterprising early American publisher, D. Appleton and Company, New York, who in 1857, had given the nation its largest and most widely circulated American encyclopaedic

AMERICAN MAGAZINES OF THAT HISTORIC YEAR: 1861

Opinions of Literary Critics During the Civil War Period

By BISSELL BROOKE

biographical work, The American Cyclopaedia.

By 1860, the success of this biographical publication and the trend of national affairs convinced the publisher of the need for an unbiased record of American life, covered both by states and by general fields such as agriculture and literature.

Carefully narrated by groups of the foremost experts in each field, a record of American life for 1861 was published the next year in the first Annual Cyclopaedia. It sold so successfully that it became an established yearly publication. By 1872 there was such a demand for issues of the War years that the publisher had them rechecked and certain revisions were made.

It was the revised edition for 1861 which the collector found in seeking the "quality rating" of then current magazines. The Annual's literary critics and reviewers began with the nation's long established popular home and family publications, saying:

"The magazine literature of the year was of a high character. In original articles of great literary excellence, the Atlantic Monthly took the lead, its contributions being equal to those of any magazine in the language; while Harper's Monthly added to a large number of articles of great merit, the attractions of abundant illustration; the Knickerbocker Magazine, Godey's and Peterson's, all maintained a high rank, and most of them obtained an increased circulation."

Of several new magazines launched in 1861, the critics felt only one merited mention. Appearing at the end of the year, this was *The Continental Monthly*, edited by C. G. Lehand

His discerning evaluation of public interest resulted in the magazine's almost instantaneous popularity. He devoted more space than other magazines to reports and interpretations of current politics and the War. Accordingly, The Continental today is popular with the Civil War and the magazine collectors.

Likewise, its initial success influenced other magazines, particularly ones in specialized subjects and those which began publishing articles about the state of the Union and day by day developments.

With surprise, the critics refer to:
"... a considerable number of monthly periodicals of religious character...
discussing national or other popular questions, all of them conducted with ability.

"Brownson's Review...professedly Roman Catholic, discussed with an earnestn.ss and fiberality...subjects of national and political interest."

The critics also noted that generally popular current topics were published "with much freedom and spirit" by The New Englander, a product of Yale's School of Divinity. This trend also was evident in The Biblical Repository issued quarterly by Princeton's Theological Seminary. The Annual's critics were excep-

The Annual's critics were exceptionally impressed by the numerous general bi-monthly and quarterly magazines, saying:

"There were quite a number of marked excellence, and which . . . gave proof of extraordinary vigor and ability."

This group was headed by the nation's oldest quarterly, The North American Theological Review stood and which, in 1861, the critics found "ably conducted." It was followed by The Christian Examiner, "a bimonthly review of very high order." Then, Barnard's American Journal of Education rated as "unsurpassed in the ability and range of its educational articles." The National Review scored as "a young but promising quarterly."

Another quarterly, The Bibliotheca Sacra was recommended as "a valuable repository of biblical and classic science and literature." The American Theological Review stood "in the front rank in theological science."

The critics observe that besides these quarterlies, each religious denomination had its own quarterly—sometimes two or more—and most of them had an extensive circulation. The critics cite the most widely known as The Christian Review, The Methodist Quarterly, The Boston Review, The Free Will Baptist Quarterly, and The Mercersburg Review.

For the scientific minded the critics recommended The American Journal of Science, a long established bimonthly. Besides various monthly publications, the medical profession had a quarterly, The American Journal of the Medical Sciences. Likewise, other professions along with commerce and industry, each had its own periodicals, edited and written by experts in the respective fields.

Because there was such a variety of these 1861 magazines, they still are to be found. But, in shopping for them, be sure—well, this was the experience of one Civil War collector:

Tired and hungry at the day's end, he arrived home to find not a sign of supper or wife. Twenty minutes later his wife rushed in waving a book and eagerly exclaiming, "So sorry to be late, but you say I take no interest in your collection. Here's proof I do. This book is a year's old magazines, bound. And look, this one has an article that says 'The Civil

War.' Here, you read it while I get supper ready."

Beaming, the collector began to read "The Civil War." By the end of the page his smile had become a frown. Turning to the front of the bound volume he read, "Graham's Magazine for 1844!

Oh yes, it truly was a Civil War, but not The Civil War. It was the 17th century one in England.

BACK NUMBER MAGAZINES

WANTED

IVES, IVES-BLAKESLEE, Carpenter, Kenton, Hubley, N. N. Hill Brass Co., Gong Bell Manufacturing Co., Shepard Hardware Co., J. & E. Stevens Co., and Wilkins. Especially want any catalogs issued by these companies. See my large at in the Old Mechanical Banks Department of this issue.—F. H. Griffith, P.O. Box 10644, Pittsburgh 35, Pa.

AVIATION MAGAZINES before 1920 Single issues or runs. Must be in good condition. — E. L. Sterne, 2949 Balboa, San Francisco 21, Calif. s6276

NAT. GEOGRAPHIC, 1899, complete or any month. Nat. Geographics before 1907. -F. A. Merrick, Acacia Hotel, Colorado Springs, Colo. au3403

Springs, Colo.

WANTED: White Elephant, Sept. 1897. Short Stories, Sept. 1898 and Jan. 1900. Delineator, Dec. 1904 through Sept. 1905. Ladies' World, Dec. 1910, Oct. 1911 and Dec. 1911. Beeton's 1887 Xmas Annual. Issues of Strand and Collier's containing Sherlock Holmes stories. Also Famous Funnies, New Fun and other children's comic magazines prior to 1935. State condition and price. — Dick Martin, 53 W. Burton Pl., Chicago 10, Ill. tfx

WANTED: Who's Who In Hollywood, 1945. Who's Who In Television, 1950. — Juanita Wilson, 215 North College, Richmond, Mo.

COMIC BOOKS, 1948 and earlier. Please write first, enclose stamp. — Wendell Davis, P.O. Box 634, Key West, Fla. s3882

Dublin University Magazine 1869. Woodworths Youths Cabinet 1847-1851. — H. Hughes, Route 4, Box 289, Charleston, S. C. au1612

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HOBBIES Magazine: June to December, 1954, 20c each. August to December, 1957, 20c each. January to December, 1955, 25c each, 33.50 for year. January to December, 1958, \$3.50 for year. January to December, 1959, \$3.50 for year. January to December, 1960, \$3.50 for year. Transportation extra.—Mary Mackenzie, Cole St., Jamestown, R. I. au1004

AUTOGRAPHS

(Continued from page 113)

reminiscences of Eugene Field in The Eugene Field I Knew. My presentation copy of this book is inscribed:

"My dear Mr. Lichenstein. I beg of you to accept this book at the hands of one who also begs to apologize for the lengthily borrowed book plates. Very truly, Francis Wilson. October 31, 1900."

Among my books on horses is an inscribed copy of the Fairfax Downey and Paul Brown book, Horses of Destiny, published in 1949 by Charles Scribner's Sons. In this case, the inscription is in the form of an amusing poem:

"Fate to Kadie gave a bum back, But she always makes a come-back. Health, happiness,

& friends requite her, Wish we, a rider & a writer.

Easy and (in another hand) Fairfax Downey

New York, 1949."

Collecting books with writing in them or acquiring an exciting autograph in a book covers a wide, wide range. The special personal quality of signed, presentation, inscribed, and association books acts as a powerful magnet, attracting with equal force the book collector and the autograph collector.

BOOKS REVIEWED

(Continued from page 110)

Other Disguised Guns. Superposed Loads. Turret and Chain Guns. Mis-

cellaneous Fancy Free.

Did you know the most sought com-bination pistols by American collectors are the Elgins, described in the Patent (July 5, 1837- as "a new and useful instrument called the Pistol-Knife or Pistol Cutlass?"

Have you seen the G. M. Sibbald 5 miniature guns? One, of gold, weighs 35 grains, has 76 parts, and is in an almond shell case. Two are of gold with ivory grips and are in a plum stone case.

Did you know type of ignition is a guide in dating a gun, and that guns are primarily classified by lock types? Do you know the main lock types and when they were invented?

Here is a book any firearms collector would find worth owning, and all with interest in firearms would find good reading.

FLOWER ARRANGEMENT IN COLOR by Violet Stevenson. A Studio Book. Published by The Viking Press, Inc., 625 Madison Ave., New York 22, N.Y. Copyright 1961. 71 pages, 24 color plates. Price \$2.98.

O. B. R.

The Introduction to this book discusses containers, stem holders or "forms of control to keep the ar-rangement in place," and the study-ing and handling of the flowers to be used.

It tells how to keep your flowers fresh for several days; the use of "floral-dashery" such as driftwood; the effective handling of colors; and other basics on flower arrangement.

The author defines the art of

flower arrangement as "the placing of flowers, leaves, and accessories in such a way that no flower is wasted, none hidden by others, and the flowers have a chance of lasting as long as possible under artificial condi-

Flower arrangements are pictured on one page and discussed on the adjacent page. Flowers are taken from the four seasons and the va-Flowers are taken sources - shop, garden, or wayside.

They include the traditionally English arrangement; the arrangement planned to stand before the wall; the use of the camellia frame and flowers that belong to one type; flowers that look loveliest in silhouette; and the casual grace of clustered garden roses.

On closing the book one has a memory of many bouquets so real one can all but smell their fragrance, so lovely they are works of art. These arrangements may be recreated by studying the color plates and the accompanying discussion.

I hope all who collect books, containers, or objects dealing with floral arrangements, and those wishing to study the art, may own or have access to this delightful book.

O. B. R.

THE EYE OF THE PAINTER and the Elements of Beauty, by Andrew Loom-is. The Viking Press, 625 Madison Ave., New York 22, N.Y. Copyright 1961. 144 pages. Price \$6.95.

Learning to "see with the eye of the painter," and coming to know and use the "12 basic elements of beauty" are told here with superb skill. The knowing will find it stimulating reading. The young in exlating reading. The young in experience will find it solves problems and leads to better paintings.

Contents include: Prologue; Seeing

with the Painter's Eye; What Shall to Achieve It; Design; Proportion; Color; Rhythm; Form; Texture; Values of Light; Beauty of Subject; Technique.

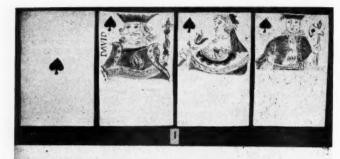
Technique.
The 61 paintings by Master Artists — Winslow Homer, Goya, Van Gogh, Degas, Rockwell, Lucioni; Eakins, Wyeth; Isabel Bishop; Sargent: Yasuo Kuniyoshi, Juan Gris, gent; Yasuo Kuniyoshi, Juan Gris Monet, Toulouse-Lautrec, Bastien Lepage, etc., are skilfully used to teach how to achieve effectiveness in art.

But the pages of lesson charts are vital to those wanting to paint effectively. They include: Seeing With the Painter's Eye; Taking Your Canvas Outdoors for Direct Painting Canvas Outdoors for Direct Painting of the Landscape; Three-Dimensional Eye Training; Organization and Grouping; "What Shall I Paint?" Searching For Arrangements; Proportion (6 charts); Training the Eye To See the Form Within Contours; The Basic Values of the Landscape; The Four Basic Tonal Arrangements.

This is a profoundly worthwhile book. It is a privilege to read and study it. I hope all libraries will have it, and that it may be available to young and old who wish to see and work with "the eye of the painter." Orille B. Rhoades

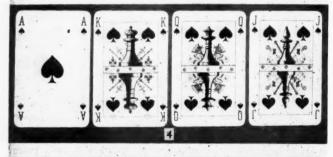
PLAYING CARDS

Conducted by DICK MARTIN











Icelandic playing cards. (Collection of Gudbr. Magnusson.)

THE CARDS OF ICELAND

PART I

By GUDBRANDUR MAGNUSSON, Siglufjordur, Iceland

1. The oldest Icelandic cards known are these. They were home-made, in the year 1817. Three of the court cards bear the conventional French names, viz:—DAVID (King of Spades), CEZAR (King of Diamonds) and JUDIC (Queen of Hearts). This might prove that the designer was using French cards as a model.

2. An Icelandic artist, G. Thorsteinsson, designed a pack of cards in the year 1922. They were printed in Altenburg the following year, and are the first cards designed by an Icelandic artist ever issued. The aces are decorated with prospects of towns and scenery. On the backs of each is the Golden Waterfall (Gullfoss).

3. In the year 1930 the second pack of cards, designed by an Icelandic artist, Tryggvi Magnusson, was issued in Altenburg. These are named the Historical Cards as they depict our native Vikings of some thousand years ago. The aces are decorated with views of Icelandic scenery. Axes and shields are on the backs.

4.-5. About the year 1937 a third and fourth kind of cards were issued, also designed by Tryggvi Magnusson. These are the chess cards issued by Universal Playing Card Co. of England. It is a twin pack but the court cards are different.

In one pack, with red backs, the courts are divided with a horizontal stripe. In the other pack the courts are divided with an oblique line, and the backs are blue. In several other respects the courts are different as one can see, Backs are decorated with a chess-board and chess-men.

CHICAGO PLAYING CARD

COLLECTORS, Inc.
Searching For An Interesting Hobby?
Jein with other professional and business people in collecting Flaying Cards. Eaply the romano and advanture of History in Beview. Trade with members the world over.

EVE TOPEL, CPCC Sec. 623 South Ridgeland Avenue Oak Park, Illinois tfc

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EXCHANGE 12 cards. Two Indian decks, \$1. Sandalwood Queen card, \$1. Ivory. \$3. Ganjiffa, \$10. — Motiwala, Third Bholwada, 38H, Bombay 2. India. d9069

THE PICTURE POST CARD

Conducted by BOB FINNEGAN

POST CARD SHORTS. **NEWS, AND PREVIEWS**

POST CARDS WANTED

WANTED: Old view and cigarette cards. Old Xmas seals, stamped envel-opes, auto and gun catalogs. Before 1917 only. Also Civil War material and small firearms. — Atlas Stamp Shop, West-

WANTED: Comic post cards of early 1900's signed by Dwig, Opper, Goldberg, Carr, Denelow. Buy or trade. — Dick Martin, 53 W. Burton Pl., Chicago, Ill. tfx

POST CARDS FOR SALE

WILL SWAP 150 lot post cards for each silver dollar sent me. Send well wrapped and insured please. — Jean Heider, 6701 North Campbell Ave., Chicago 45, Ill.

Lists of early views, greetings, album and hidden name cards, 10c.

—Vivian Wren, 713 East Pitts, Pasadena, Texas.

WHAT'S WANTED? Cigarette, advertising, post cards; Philatelics; books; paper Americana any subject, basebal, political, fires, advertising catalogs, railroad, steamship, etc. Buy-Sell-Swap. No lists. — Page's, Box 163H, Cambridge 39, Mass. 39, Mass.

20 GOOD 1909 VIEWS, \$1, 100 assorted cards, \$2. Postage extra. — Edna Vara, 255 Norwood St., Sharon, Mass. s122511

POST CARDS. My lists, 5c or list your wants. Stamp please. — Ruth Murphy, 8186 Westmoor Rd., Mentor, Ohio. au3272

YOUR WANTS by topic, scene, view, subject, event, holiday greetings, etc.— Wilgocki, 14837 Sussex, Detroit 27, Mich. au3445

SURPLUS cards from my stock and collection for sale. Miscellaneous groups, 80 for \$1 postpaid. State whether you want used or unused. Chrome cards of the South, 20 for \$1 postpaid. — Louise Collins, P.O. Box 228, Tice, Fla.

Valentine Post Cards - circa 1900 Valentine Post Cards - circa 1900 but crisp, never used (found in old warehouses) including cherubs, art Nouveaux-type gals, birds, flowers. All deeply embossed and beautiful. From those good old days when a 1c stamp took a card all across the U.S.A. Asst. of 20 diff., postpaid \$2.

—Taylor House, Bench & Perry Sts., Calena III Galena, Ill.

FOR LONG LIST of post cards send Miss Skillicorn, 11 Victoria Square, New-castle-on-Tyne 2, England, any maga-zine bearing your name and address which will defray preparation and post-age of list to you.

CIVIL WAR Centennial First Day Picture Post Card Club. Like to join? Stamped envelope for details.—Americo, Box 10174, Washington 18, D. C. o3253

1. The Garden State Post Card 1. The Garden State Post Card Club of New Jersey will hold its Annual Exhibit on Saturday and Sunday, August 26 and 27 at the V.F.W. Hall, 221 South Ave., Gar-field, N. J. All collectors are in-vited to attend but competition is for members only.

2. If you want to display your cards in albums, but true post card albums are not available to you, you can use scrap books or photo-graph albums. The photograph al-bums are particularly nice, for the black pages make the cards stand

You can put the cards in with photo corners, but care should be taken if you are going to use both sides of the page, because the cor-ners on one side of the page might catch on to the corners on the opposite page when the album is closed. If cards are put too close to the turning edge of the page they may bend when the page is turned.

If you buy a loose leaf album you tan remove pages, lay cards out on them and cut a double slit with a sharp instrument. Be fairly generous with the cut. Too delicate a slit will only tear when you insert cards. Thin paper pages are not strong enough to hold cards. Don't paste cards in, you destroy their value. Also the information on the address side.

Perhaps you have some special cards you want put in a display album. You can purchase the modern slip-in transparent envelope photo album. There is a size that just holds cards perfectly. But make sure it is the right size before you

The cost is high and an album only holds about 60 cards when full. But if you have early embroidered or fancy cards, you can really show them off in an album such as this.

3. The 1961 Membership Roster of the Windy City Post Card Club was published in May and sent to members with the May issue of the Club Bulletin. This year's Roster contained 29 pages and listed members in every state except Nevada. bers in every state except Nevada. Members from several foreign countries were also listed. The Windy City Club has a membership of 600.

The Eighth Annual Post Card Exhibit and Bourse, sponsored by the Windy City Post Card Club, will be held Saturday and Sunday, Sep-tember 30 and October 1, 1961, at the LaSalle Hotel in Chicago. This the LaSalle Hotel in Chicago. annual event features the largest public display of picture post cards in the entire world. The public is invited. There is no admission

For information about the Club, Exhibit, or Bourse Tables, write to Bob Finnegan, P.O. Box 695, Whit-

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Whiting, Indiana

MINIATURIA

Conducted by REV. STUART PARVIN

Rev. Ward's Lead Soldiers

By REV. STUART PARVIN

I guess most of my friends know me as the man with the hobbies as I collect everything but money. (My wife collects that!) In our hobby world we do not frown upon people who do not make or collect the same items we do, for our hobby world is big. Its vastness overwhelms us. I believe in our world of miniaturia we can find room for model railroading as well as the making or collecting of lead soldiers.

Model railroading was at one time my main hobby. I built up a miniature city with trains, trolleys, and all sorts of buildings. It was fun. I believe every hobby is fun.

When we were located in Miller, So. Dak., I discovered that our minister in the Presbyterian Church also had a hobby. He made lead soldiers.

As you know this is an old hobby and goes back to the days when man began making things in miniature for toys or for his own pleasure. In the tombs of Egypt have been found small replicas of their fighting men, not in lead, but showing that the idea was there.

Rev. L. Hume Ward is now the pastor of the Windsor Presbyterian Church, in Des Moines, Iowa. He started his hobby of collecting lead soldiers when he was 12 years of

As his collection grew (as collections do!) he became interested in how the soldiers were made. It was not too long before he found some molds, gathered lead here and there, and soon was on his way to a lifelong hobby.

Finding molds he needed for the different battles he wished to create became a problem. It was then he began making his own molds out of old cartridge shells. He has completed many of the world's famous battles and thus has made many thousands of soldiers to fill in the ranks of his tiny army.

It is easy to see the wonderful learning process we go through with our hobbies, for in Rev. Ward's case it was necessary to dig rather deep in order to find the kind and color of the costumes of the army he was making. It also meant studying the

formation of the line-up of a particular battle.

The two most outstanding battles he has completed are the Battle of Waterloo, June 18, 1815, and the Battle of New Orleans, January 8, 1815. The picture shown is of the latter and was taken in the Church basement while he was serving in the Presbyterian Church in Mitchell, So. Dak

This battle is composed of 3,600 figures although the actual battle had three soldiers to each of his one. The British have one infantry brigade, and two regiments of regulars. These are painted with red coats and hats and white trousers

and white trousers.
One regiment of Royal Highlanders wear green kilts, red coats, and black hats. A regiment of cavalry represents the Royal Household and is composed of some 200 figures combined with one regular cavalry regiment. Also in the British line-up is one regiment of artillery.

On the American side are four regiments of infantry, one of cavalry, and one mixed artillery unit. These too, are painted in their correct colors to represent our Federal army. Even though we were outnumbered we did win the battle, as you remember.

You can see in the picture the accuracy with which Rev. Ward works. The white barricade represents the bales of cotton which were actually used for the protection of our American army. The line-up, too, is as real as it can be.

Out of all our hobbies come stories that really touch the hearts of mankind. Rev. Ward has one also. When he entered the ministry he naturally found among his flock many sick children.

As he always had a supply of his lead soldiers on hand, when he called on a sick child, he took along one or two of his creations as a gift. In this way his hobby not only brought joy to him but as he gave away some of his soldiers he brought much joy

to the little tots.

I believe that is what makes our hobbies so interesting. We do learn to share them with others. We can make our hobby for our friends as a gift; find a ready market for the items we make; or gather satisfaction in their exhibition.

In other words, the sharing does more to make our hobbies worth while than any other thing. I try to live by the words of St. Francis when he prayed, "It is in giving we receive." Living by that we do find the real joy of collecting or making things in miniature.

Next month I'll share with you the method I use for antiqueing my miniature rooms. Many of you have asked about this and recently I found a formula which works as well as the one I have been using. Also I'll tell you about the types of lighting we use in our miniature work

So, until next month, keep up that hobby!



Rev. L. Hume Ward and his 3,600 lead soldiers as in the Battle of New Orleans.

—Photo courtesy of the Mitchell (So. Dak.) Daily Republic

NOTES ON THE SPRING SHOW

By JOSEPH H. GRAY

Snow. Snow. Beautiful Snow! Says

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who? If the poet who originated this famous phrase were the backer of a big spectacular like the semi-annual Antiques and Hobby Show sponsored by HOBBIES Magazine, I am quite sure the above words would stick somewhere in his esophagus. And if the storm should reach the proportion of a blizzard which tied up traffic over all main arteries, I am cer-tain he would dig himself a hole in his fleecy inspiration and pull his words of praise in after him.

That is what happened on opening day of the Spring Show. It blizzard-ed like never before on such a late date and we were all prepared to sit and twiddle our thumbs for 10

or 12 hours.

But, SURPRISE! We don't know about the poet. He may have stayed under cover, but all the rest of the folks turned out regardless. Which all goes to show what a hardy bunch collectors are.

There were times when it was hard to get through the aisles. And of course those folks who did brave the elements were not disappointed. There were so many lovely things on display it fairly took your breath away to contemplate them.

Miniature collectors are no different from others who seek to add to their assembled treasures, so that the booth of Atoms of Art was often inundated with the many folks looking for something new and fine in the line of tinies. And of course we

MINIATURIA FOR SALE

Collectors: Fine miniature furniture in 1" scale. Send 50c for illustrated catalog. — Eric H. Pearson, 18 West 55th St., New York 19, N.Y.

DOLL HOUSE miniatures in 1" scale. DOLL HOUSE miniatures in 1" scale. Chandeliers, sconces, bird cages, dinnerware, mirrors, rugs, and many other interesting items. Discount to dealers. Send 25c for detailed lists. — The Doll Questers, P.O. Box 44-055, Miami 44, Florida.

MINIATURES made to order. Animals, figures, antique furniture, circus items. Portraits carved or painted on ivory.—
Hermania Anslinger, South 320 Ralph. Spokane, Wash.

JACK NORWORTH famous exhibit collection of ten thousand miniatures to be sold intact.— Norworth, Box 314. Laguna Beach, Calif. — \$7006

MINIATURE TOOLS. 10 different \$1. Lord's Prayer on cent. 25c, four \$1. Confederate bills, 13 different, \$1. Odd.—
Sages, 43 Poplar St., Mt. Carmel, Pa. 83004

4½" HIGH FLOOR LAMP, \$1.1\% high Victorian lamp 75c. 1\%" white fireside basket with logs, \$65c. Items sent post-paid. — M & J Miniatures, 1507 Schaer, No. Little Rock, Ark. au1042

Glass miniature pitchers, free hand blown, various sizes (¼ to 1½) and colors. 3 doz. \$5.40, hardly two alike. 5 samples \$1 prepaid in U.S.A. — Chas. W. Hemphill, Originator, 125 Ormsby Ave., Pittsburgh 10, Pa.

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could not let them be disappointed.

One of our most welcome and appreciative visitors was Stuart Par-vin, creator of Stuart Castle, who is conducting a column on miniaturia for HOBBIES.

We have a good friend in Carl J. Johnson of Gary, Ind., who makes every one of our shows and always finds something new to add to his various collections. He has confided to us that he is going to have to slow up on his collecting as the side walls of his home are beginning to bulge and there is an unmistakable straining at the seams. We hope he will be able to shore things up or add an ell onto the house for future accumulations.

You will note that whenever we write about any of the people who come to see us we speak of them as friends. It is our policy that we don't have any customers. Just

Among the Chicago All Hobbies Club we have many of these friends (we hope)! A number of them are collectors of miniatures. Some have

when at the Show.

One of the most active of these is Mrs. Clara Bonander who is an avid collector of miniature cats of every description. She now has a collection of over 4,000 items. She is also director of the Hobby Show that the All Hobbies Club gives once a year.

Mrs. Bonander has many other hobbies besides cats, both collective and creative. One of these is the collection of stones with pictures in them.

Another visitor we can always count on is Tom Bruck who gathers information and items referring to old-time bicycles. It is surprising how many pieces he has picked up over the years.

If you want to see a collection

of elephants that is not elephantine

Here is a charm-ing Lacy Pewter Set made in Germany using the very same tech-nique as 75 years

nique as 75 years ago.

It is but one of 50 numbers of doll-house furnishings and accessories at present in stock.

It is No. 64 - PUPPEN MOBEL - 6 piece parlor set of German Filigree Fewer. Settee 23% wd. 15% ht. Others in proportion. Set

19.90. No. 35 ELEGANT CANDLE SCONCE, ½"

wd. oval lacey frame holds mirror of foil)

which reflects arm and useable candle cup.

2½" lg. x 1½" wd. Proj. of arm ½". Ea.

60c.

No. 8 DECORATED GAY VICTORIAN
BIRD CAGE of pewter. Gabled and lacey.
Inside, parrot on perch. 2x23% 'stall, \$1.25.

No. 40 PIER MIRROR to enchant collectors
of small dolls. Ornately framed mirror swings
within handsome pedestal. In dainty filigree pewter. 4" tall, 214" wd. Cabriole
legs meas, 114" frt. to back. \$1.80.

List of other Miniatures with order! WE PAY THE POSTAGE! MINIMUM ORDER \$3.00.

Taylor house CORNER OF

BENCH - PERRY STS GALENA, ILL but really mastodonic you will have to pay a visit to Mr. & Mrs. George Bartels. As for miniature shoes we feel that Miss Betty DeLage has one of the most outstanding collections in the country.

We were disappointed in not seeing our old friend E. J. Soller who always looks for the finest in miniatures but were warned before hand that he might not be able to attend as he was just getting the best of

a bad case of shingles.

We wish we had more time to stop during the Show and take the names of the various people who come by to talk over things in the miniature field. We get a big kick out of meeting with them and discussing their needs and ideas about tiny things. This year in addition to some new and original dolls we fea-tured some lovely metal Amish fig-urines. Also all the old standbys that people always enjoy, such as blown glass items, lovely copper pieces, pa-

perweights, and so forth.

Now, our blizzard having gone the way of all blizzards, and the Show being a thing of the past, or, in reality, a tiny seed that will grow and develop into another full grown Show next fall, it is time to end this chatter and hope you have not been too bored. So, until we meet again in the fall, please accept our best wish-

es for happy hunting.

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coffee mills, paperweights, tea sets, silver boxes, animals, dolls, fans, foods, tools. Also pencil sharpeners, tape measures and agate marbles. New items daily.

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GRANNY'S FRONT PARLOR

A Smell of Lavender

By BERT DAVIS

How many of you remember Granny's front parlor?

I can picture it yet. It was here the family gathered on Sunday for the strict New England observance of the Sabbath. Here too, all the special occasions were solemnized—engagements, marriages, baptisms, deaths, and all important holidays.

The room rang with the gay laughter of children as they trooped downstairs on Christmas morning to gaze round-eyed at the heaped up presents left by a bountiful Santa beneath the gay, popcorn festooned Christmas tree, And that same room radiated the hopes and innocent excitement of the white veiled bride.

At the end of these occasions though, the parlor was locked, and woe betide the child caught within its pristine realm until it was again opened by the Lady of the house.

The Brussels carpet on the floor made a grand show, with its deep red background and many yellow and pink roses. This was complimented by the flowered well paper.

pink roses. This was complimented by the flowered wall paper.

Against this color the furniture was arranged. It was made of dark woods, carved, and formed in graceful curves. The upholstery was of horsehair, black and slick, with designs of flowers worked in it with reds, whites, and pinks. My, how it pricked! It made us itch wherever the broken ends of horsehair penetrated our clothes.

The showpiece was a stuffed pheasant surrounded by many dried flowers which reposed beneath a large glass dome on the center table. This center table with its marble, turtle top, had deeply carved walnut apron and legs.

To the side of the room was the

Bible stand. Upon this was the huge family Bible, containing, besides the Scripture, the births, marriages, and deaths of the Clan. The Bible generally lay open to the passage of the week, the red satin book mark making a splash of color across its richly illuminated pages.

illuminated pages.

On Sunday, after attending church in Bethel a few miles away, Grandfather would move the Bible stand to one end of the room and the family would sit statue-like while the head of the household read the Holy Word and led the Sabbath discussion. These were trying times for us children as, attired in our Sunday best, we had to listen to Grandfather go on and on while the entire world outside was beckoning.

Behind Grandfather, as he stood to read the Scripture, was the lamp stand, made of walnut and heavily carved, supporting the kerosene parlor lamp. Its glass base was squatty and round, the shade a huge ball through which the chimney protrud-

Pink was the predominant hue of base and shade. Both were covered over with hand painted flowers in a pleasing array of colors. Grandmother trimmed the lamp's wick each week with meticulous care. To her, a lamp which did not burn brightly, without smoking, was a sign of the poorest housekeeping.

In the corner, sturdily tick-tocking away the mortal hours, stood the Grandfather clock. Regularly its deep voice boomed forth the passage of time. A standard part of Grandmother's routine was the hoisting of its weights to furnish the power.

Another clock, on the mantel, was made of flow-blue, Royal Bonn china. What an occasion it was when Grandad held me up and let me try to wind its stubborn spring.

Needless to say, my young strength was unequal to the task, so he would help. Placing his huge, work-worn hand over mine, he would twist the brass key in quarter turns to the right for the time spring; then, inserting it in another hole, he would twist it to the left for the striking mechanism.

From the wall, a stern visaged ancestor looked with haughty disdain over the area, as though we were not quite up to the standards of the Clan. The frame of this portrait was covered with gold leaf, mellowed and rich with age.

Another wallpiece was a sampler, "God Bless Our Home." The needlework, I imagine, was my Grandmother's when she was a young girl. On a small, oval, marble topped

On a small, oval, marble topped table lay the photograph album, bound with velvet, and deeply embossed with flowers. It contained the rigid tintypes of all the relations.

Here were found Uncle Ebenezer, "Captain of his own ship, mind you!" And a spindly legged girl who was not mentioned in the presence of the children, for she was the one who had gone off to the city and was engaged in "show business." Invariably, when passing her picture, one of my Aunts would say, "No one knows where her bad blood comes from."

To one side of the parlor door was the whatnot of carved rosewood. Its shelves carried an array of treasures most wondrous to behold.

most wondrous to behold.

We never tired of listening to the roar of the ocean issuing from the curved lips of a Conch shell brought home by Uncle Ebenezer from the Spice Islands. A prettily colored souvenir plate served notice that someone had attended the Philadelphia centennial of 1876.

There was a blue, hobnail, fanshaped vase; a green Mary Gregory fairy lamp, in which a candle was occasionally lit; a pink, diamond quilted, satin glass bowl, and quartz crystal. A pair of bisque figurines flanked a glass epergne of brilliant greens and soft yellow.

My posterior still tingles as I re-

My posterior still tingles as I recall the spanking I got when I broke one of a pair of blue Staffordshire dogs which sat on the bottom shelf. Views of the Holy Land seen through that three dimensional mar-

Views of the Holy Land seen through that three dimensional marvel, the stereoscope, provided an inadequate outlet for our energies on a Sunday afternoon when we were allowed no other diversion.

Yes, I remember Granny's front parlor with fond memory.

I wonder if any room in my home will evoke like nostalgic memories in my grandchildren. Will yours?

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BELLS

Conducted by LOIS SPRINGER

THE CURFEW BELL

By DOROTHY TUDOR HARRELL

"He heard the convent bell Suddenly in the silence ringing For the service of noonday."

Longfellow

One evening while visiting in a small Ohio town, I was startled by a siren. Thinking of fire, I looked out the window, but was told that was the curfew, warning all children to be off the streets.

In olden times when people had neither clock nor watch, and little mechanical means of keeping time, the common way of telling time to the public was by ringing the curfew-bell, or by blowing a horn at certain hours of the day.

This custom was first introduced in monasteries, where it was necessary to know the hours for celebrating their various ceremonies.

During the middle ages, owing to insufficient police protection, it was extremely dangerous to be out at night. In some towns it was a criminal offense to be out after a certain hour.

This hour was publicly sounded, and generally the town bell was used. When this was heard all people were compelled to shut their doors, put out their fires, and go to bed.

Those violating this order were severily punished. In those days houses were made of wood, and fires were dangerous.

In France this was known as the "courve-feu" or cover-fire.

Historians differ as to whether the curfew-bell was introduced into England by William the Conqueror as an instrument of tyranny. The law was repealed in 1103 by Henry I, but the bell continued to be rung in many districts up until modern times.

In the great Abbey of St. Albans, it was ordered that the monks were not to remain in conversation after the bell sounded.

According to records, the curfewbell was sounded in Litchfield Cathedral at 7 p.m. but in due time this was deemed too early and it was changed to 8 p.m. which seems to be the common hour in England.

At Ripon, in Yorkshire, curfew was announced by a man with a horn at 9 p.m. He first blew at the



Photographed from an original oil painting of the Flemish School, hanging in the art galleries of the Ringling Museum at Sarasota, Fla.

—Courtesy of the Ringling Museum, Sarasota, Fla., and Mrs. George Mayer of Atlanta, Ga.

Market Cross, and then at the Mayor's door.

In Scotland curfew was at 10 p.m. and that seems to be the usual hour there.

A similar bell was rung at rising time, daybreak, or 4 a.m.

In London the curfew was sounded from three churches—Bow in Cheapside, St. Bride's, and St. Giles's. At Oxford, the curfew was rung at 8 p.m.

Occasionally we have the privilege of viewing colored photographs of bell collections we would otherwise never see. Such has been our recent experience in seeing the rare Meissen bells owned by a Wyoming collector. Beautiful beyond description, most of them were secured in Germany through a dealer who personally canvassed private homes searching out these priceless bells.

L. S.

BELLS WANTED

BELL CATALOG, \$1. Illustrated with 363 bells and prices I pay. Your \$1 refunded when you sell me a bell.—Altman's Antique Bells of the World, 4703 McPherson Ave.. St. Louis 8, Mo. 0124891

WANTED: Cranberry smoke bell. — Mrs. G. C. Crittenden, 2928 Grant Ave., Ogden, Utah. jly3802

BELLS FOR SALE

BELLS FROM INDIA, for elephant, cow, sheep, prayer, worship. Any one \$1.50; dozen assorted, \$12. — Motiwala. Third Bhoiwada. 33H. Bombay. 2. d9069

Solid bronze 17" locomotive bell. Complete, burnished, crated \$175.— Levi Young, Cissna Park, Ill. Phone GL 7-4360. au3063

ENTIRE private, worldwide collection. Owner: Anna Ross, 1133 N. 2nd St., San Jose, Calif. jly1211

"At the Lign of the Crest"

Conducted by HAZEL KRAFT EILERS

LANE Coat-of-Arms

By HAZEL KRAFT EILERS



He beareth for Arms: Party per pale azure and gules three saltires couped argent.

Crest: Out of a crescent two eagles' heads.

The above description of the LANE Armorial Bearing is ascribed to Capt. Ralph Lane, Deputy Governor of the Colony of Roanoke Island, Virginia (later North Carolina), 1585-1586, and is found in A Roll of Arms published by the Committee on Heraldry of the New England Historic Genealogical Society.

Translated into non-Heraldic terms: A shield divided in half vertically (per pale), the right side blue (azure) and the left side red (gules). We read a shield as though we were standing in back of it and holding it in position, thus the dexter or right side is on our left when viewing the shield, and the sinister or left side is on our right. The shield is charged with three silver (argent) saltires having the ends cut off straight (couped).

The saltire, or St. Andrew's cross, which is one of the Ordinaries, is the symbol of resolution. Guillim, an authority on the interpretation of Heraldic symbols, says, "it was the reward of such as have scaled the walls of towns." The Ordinaries are straight-sided figures one-third the width of the shield, first symbols used to identify men encased in armour.

The simplicity of this shield "bespeaks its great antiquity."

LANE

In the summer of 1584, Sir Walter Raleigh received a charter from Queen Elizabeth and he sent out an exploring expedition to find a suitable spot in the New World for a settlement.

Capt. Philip Amadas and Capt. Arthur Barlowe were in charge of the two ships. After spending two months on the shores of what is now New England, they returned with glowing accounts of the territory they had visited.

Capt. Barlowe's interesting report to Sir Walter Raleigh is in print and I was impressed with the friend-liness of the Indians when they first met the white man. The men landed on Roanoke Island, in what is now Dare County, North Carolina, and were there for two days before they met anyone.

The Indians who came over from the mainland to see the strangers were companionable and hospitable. When the explorers were invited to visit the Indian village, they were welcomed by the women who washed their feet and prepared a feast for the guests. (Such an act performed on those crusty buccaneers seems a real test of fellowship!)

Mantes and Wanchese, two of the Indians, returned to England with the explorers. They were well treated and feted, but they did not see the future in the same light. Mantes was happy to welcome the settlers and anxious to help them in every way he could; while Wanchese, a bit leery and far-sighted, could foresee only doom for the Indian if these strange men settled in their land.

Raleigh was delighted with the report of the explorers and in the summer of 1585 he fitted out a fleet of seven vessels and 108 men sailed from Plymouth, England, to found a Colony in the New World. The fleet sailed under the command of Richard Grenville. Ralph Lane, as Governor, was in charge of the Colony that settled on Roanoke Island.

The men set to work to construct a fort and build shelters. They were not used to the hardships they had to endure and trouble began to brew. As the Colony was not self-sustaining, Richard Grenville returned to England for supplies.

In the meantime, the Indians became hostile, the men became dis-

couraged, and the provisions gave out. Without the help of the Indians the settlers were in a sorry state. Apparently the theft of a silver cup by an Indian boy, and the burning of the Indians' crop by Lane's men in retaliation, was the start of a hitter relationship.

About this time Sir Francis Drake, returning from a plundering raid, stopped by to visit Raleigh's Colony. When he saw the plight of the settlers, he suggested they return to England with him and they were glad to accept his invitation. Mantes, the friendly Indian, returned to England with Gov. Ralph Lane's men for a second visit.

Shortly after the men abandoned the settlement and sailed with Drake's fleet, Richard Grenville returned to the island with his ship laden with supplies and fitted out with everything the Colony needed. If only the men had held out a bit longer, or if Drake had not happened by, the Ralph Lane Colony might have become a permanent settlement.

have become a permanent settlement.
Finding the island deserted, Grenville left 15 soldiers behind to hold the settlement for England while he returned to England. In 1587 Raleigh sent out another band of settlers, but this time he selected men with families who were able to handle the pioneer tasks that would be required.

About 98 men, 17 women, and a number of children joined this second expedition. John White, who had visited Roanoke with the first scouting party, was appointed Governor of the Colony. When the ships arrived on July 22, 1587, none of the soldiers left by Grenville were found.

The pioneers settled down to re-

The pioneers settled down to repair the houses still standing and to build new cabins. Less than a month after their arrival, Virginia Dare, the first child of English parents was born in the New World on the 18th of August. She was the daughter of Annias and Virginia (White) Dare, and grand-daughter of Gov. John White.

Before the baby was two weeks old, Gov. White embarked for England to pick up more supplies. When he said goodbye to his daughter and her baby on the 27th of August 1587, he was never to see them again.

Gov. White was unable to return to the Colony for three years, for when he returned to England he found Queen Elizabeth needed all the men and ships available for the war with Spain, and neither ships nor men could be spared for private expeditionary purposes. When he was finally free to return, he found no trace of the Colonists.

You have all heard theories about the fate of the settlers, but nothing definite is known concerning their destiny. According to one legend, the Colony was attacked by Indians led by Wanchese, in revenge for the treatment accorded them by the men in Ralph Lane's Colony.

And so, the two major efforts to establish colonies on the islands were

doomed to failure, and the lavish expenditures and the dreams of colonization by Sir Walter Raleigh bore only indirect results.

In the meantime, Ralph Lane had returned to England. In 1593 he became Sir Ralph Lane, knighted by Sir William FitzWilliam, Lord Depu-ty of Ireland, 1588-94. He died in Ireland in 1603, a few years before the first settlement at Jamestown,

Burke's General Armory ascribes the following Coat-of-Arms to this Sir Robert Lane: Quarterly, 1st and 4th. Per pale azure and gules three saltires couped argent (Lane); 2nd, Quarterly, 1st and 4th. Argent two bars azure a border engrailed sable (Parr), 2nd and 3rd. Or, three water bougets sable; 3rd. Gyronny of eight or and sable on a canton gules a covered cup argent.

Burke's Royal Families of England, Scotland and Wales (1932) Vol. 2 Pedigree 20 states: "Sir Ralph Lane, Knt. married Maud Parr, daughter and co-heir of William Lord Parr, son of Sir William Parr of Horton created Baron Parr, died 1546, and his wife Mary, daughter of Sir William Salisbury, Knt. This is confirmed in Dugdale's Baronage, Vol. 2, p. 382 (1676).

Joel Lane, Pioneer and Patriot of Wake County, N. C. by M. D. Hay-wood (1900) tell us, "The father of this Sir Ralph was Sir Ralph Lane, of Orlingbury, whose wife-nee Parr —was a first cousin of Catherine Parr, the 6th Queen of King Hen-ry VIII," and his widow.

Walter C. Metcalfe's A Book of Knights (1885) lists Sir Robert Lane under "Knights made 1553," and following his name is this same quartered Coat-of-Arms we find in Burke's General Armory ascribed to Sir Ralph Lane. Sir Robert Lane was knighted during the reign of Queen Mary.

Haywood's Joel Lane states: "Not many years after Jamestown was founded, several other members of the Lane family came to Virginia, and their descendants aided in the permanent settlement of North Carolina. The alleged connection between Sir Ralph Lane and the Lanes of colonial Virginia, from whom spring the Lanes of North Carolina, is vouched for only by tradition, but tradition exists in many separate divergent branches of the family.

The indices carry a long list of references to Lane families and the name appears frequently in the records of all the early Colonies. No attempt has been made to study them

Job Lane settled near Boston, Mass., about 1635; and that same year a William Lane settled in Dorchester, Mass. Greer's Early Virginia Immigrants (1623-1666) lists the following Lane men who arrived in Virginia between the dates mentioned: Thomas, John, Daniell, Walter, Robert, William, and Edward.

QUERIES AND REPLIES

Please enclose 25c for this service and 6c if you wish reply sent to you per-sonally. No replies unless query is answered by a reader.

Send your queries and watch for the replies from readers. Also co-operate with replies whenever possible. Do not expect professional service.

expect professional service.

#1843 KELLEY - SPECK. Want ances.

& date and place of birth of Ezekiel
Kelley (b. ca. 1768). From Md. to Ohio
1797; settled near Hillsboro, Ohio 1803,
and died there 1858. Married Catharine
Speck and had 14 children. Corres. inv.
Mrs. Pat Maley, 208 S. 12th, Salina,
Kans.

Speck and may 14 changes.

Mrs. Pat Maley, 208 S. 12th, Salina, Kans.

#1844 CABLE - LATIMER. Want ances. Ezra Cable b. Feb. 11, 1821 Floyd, Oneida Co., N.Y.; m. Martha Jane Latimer in Ill.; died Mar. 20, 1910. Think his mother a Kingsley, Corres. inv. G. Cable Duval, 5701-A, Grove Ave., Richmond 26, Va.

#1845 REEDER. Want ances. & desc. George Reeder b. 1790-1800 N.C.; died 1843 Ill.; m. Jane Sherrill (b. 1790-1800 of Blount Co., Tenn.) 1818 in Washington Co., Tenn. Res. Putnam Co., Ind. Issue: Thomas to Ill. & Calif; Elizabeth m. Hezekiah Recks/Rake; William of Harrison Co., Mo. & Hambury, Ia.; Joseph M. of Dade and Cass Cos., Mo.: Polly; Sarah; Nancy M. m. Murrey Peterson of Dade Co., Mo.; (Continued on next page)

(Continued on next page)

GENEALOGY

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WANTED: Old, unusual and foreign laying cards. Describe, price. — E. M. almonsen, 6732 Newgard, Chicago 26,

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RADIO EQUIPMENT before 1925, amateur and broadcast. Quote price.—Wayne Nelson, Concord, N. C. my12698

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WANTED: Penny-Arcade silent movie cowboys. — Ste Jamestown, Rhode Island. - Steve Gilman, d. au1401

WANTED: Any historical material re-lating to any Western State, Hawaii, or Alaska. Books, brocades, letters, di-aries, business ledgers, early newspapers, advertisements, prints, paintings, any-thing else. Send for Want List. — Argo-naut, 336 Kearney St., San Francisco, au124082

SALOON & MEDICAL Items of 1860-1880 period, pictures will be returned. Write: Plunkett, 1115 Wilbur Ave., Bar-berton, Ohio. d12407

ZEPPELINS, anything pertaining to. The Beachcomber, Rt. 1, Blaine, Wash.

HORATIO ALGER books always wanted. When offering, please indicate title and publisher's name. Enclose stamp for reply. Send 12c stamps for new list of rarest Algers. — R. Gardner, 135 Central Park West, New York 23, N. Y.

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Phoenix, Ariozna. 03804

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Ga. s3253

MILITARY headdress to 1900. Send details. — Accoutrements c/o Koch, 16 Beth Lane, Plainview, N.Y. o3042

WANTED: Old railroad annual passes issued before 1910. Anything pertaining to the old railroads of Colorado.—Koch, 11 Old Army Rd., Scarsdale, N.Y. o3253

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TOP CASH PAID for letters and documents of famous people. Also want interesting old diaries, letters about indians, pioneers, whaling, etc. Immediate decision! Immediate payment! Ask today for free brochure. "How to Sell Your Autographs." Catalogs issued.—Charles H. Hamilton, 25 E. 55rd St., New York 22, N.Y. (ELdorado 5-3464-5-6).

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OLD MOVIE BOOKS wanted, also photos, magazines, etc., any material about early films. — John McKannay, Marine Maintenance Unit, A.P.O. 217, N.Y., N.Y. au3253

Handcuffs, leg irons, shackles, locks, keys, spurs, antique and modern firearms, ammunition, powder cans and kegs, old wide gauge electric trains. Also collections of books, pamphlets, paintings, sculpture. — Roshon, 388 First Ave., Phoenixville, s128613

Wanted: Uncle Sam figures. Old and new, carved or moulded, any material. — Col. E. T. Noyes, (Ret.), 438 Oakleaf Drive, San Antonio 9

See Our Display Ad for stamps, old letters wanted on page 99. — Herman Herst, Jr., Shrub Oak, N. Y. ap128421

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MOBILE, ALA.: Historical Material pertaining to area. Also Admiral Raphael Semmes. — Mrs. Carter Smith, 64 Hillwood Road, Mobile, Ala. au126121

WANTED: Cylinder reproducers (part that holds the needle) \$7 and up. Old record catalogs and books. — Thomas Pollard, 4109 Soquel Dr., Soquel, Calif., ja6407

AVIATION BOOKS, prints, porcelain, etc., on the early days of aviation wanted. All quotes answered. World War I air books especially needed. — E. L. Sterne, 2949 Balboa, San Francisco 21, Calif. 16299

Wanted: Old, authentic documents concerning the sea. Old menus, log books, ship models, signing-on arbooks, sin models, signing-on articles, pictures, dishes, or silver from old ships. Give description & price.—Sea Captain's Chest, Fisherman's Wharf, San Francisco 11, Calif.

CIGARETTE, tobacco, candy cards, advertising issued by tobacco companies.—Charles Bray, East Bangor, Pa. s3422

"AT THE SIGN OF THE CREST" (Continued from page 127)

Gontinued from page 127)

John H. of Clay Co., Ind.; Were Mary Ann wife of William W. Nicholson, Johnson Co., Ind.; George; Rebecca; Rachel and Jim also of this family? Corres. Inv. Jay G. Lamb, 6025 Park Ave., Kansas City, Mo. #1846 WILSON. Wish data on Peter Wilson and other Wilson Oregon ploneers, George W. Wilson, Route 1, Box 1, Lac du Flambeau, Wis. #1847 DARNALL - DASSY. Want ances. John S. Darnall & wife Elizabeth Dassy. He b. Md. 1784, d. Sumner Co. Tenn. 1852. Elizabeth b. Md. 1784, d. Sumner Co. Tenn. 1845. m. 1809 Corres. inv. R. Clay, 410 17th St., Knoxville, Tenn.

Sumner Co. Tenn. 1845. m. 1809 Corres. inv. R. Clay, 410 17th St., Knoxville, Tenn.

#1848 YOUNG - STARR. Want ances. William W. Young b. Aug. 29, 1795 N.C. (Bertie Co.?) d. Sumner Co. Tenn. March 10, 1863. m. Maria Starr 1819 in Sumner Co. Tenn. Maria b. Dec. 25, 1803 N.C. d. April 5, 1867 Sumner Co. Tenn. Corres. inv. See #1847.

#1849 BENTLEY-BENTLY-BIRD. Want ances. James Bently and wife Elizabeth Bird of Bertie Co. N.C. m. there Feb. 1, 1795. both d. Sumner Co. Tenn. C. 1828-9. Was James son of John "of Maratok River?" Corres. inv. See No. 1847.

Maratok River?" Corres, inv. See No. 1847.

#1850 CLAY - WATKINS. Want ances. Susannah Watkins m. April 23, 1770 Thomas Clay of Cumberland Co. Va. Thomas b. c. 1745, son of Henry Clay and Lucy Green Clay of Cumberland. Corres, inv. See #1847.

"The same feeling which made me rear a gravestone to my father would also make me hold in memory all my fathers if I could . . . even to Adam."

—James Davie Butler, DD. L.L.D.

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WANTED: Cylinder phonographs and old disc phonographs with outside horns. Please describe and price wanted.—
Thomas Pollard, 4109 Soquel Dr., Soquel

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Church St., Wallingford, Conn. s4255

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FOR SALE

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CANADIAN & BRITISH military medals and cap badges. Send for free lists. — Crown Hobbles, 167 Codesil, Downsview, Ont., Canada. — my126121

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Some of the rhymes of the "Rhyming Judge" are now appearing in POB-BIES Magazine.

CLEANING SEA SHELLS

By DR. A. GORDON MELVIN



Left to right: Conus Marmoreus L. Before cleaning, and after cleaning.

-From the collection of the author -Photo by Mrs. A. Gordon Melvin

Many a shell collector has begun his collection by picking up beach shells at the sea shore. But if he goes a bit further with his studies

he will discover that these are what are called "dead shells."

At the edge of low tide, and just beyond on the rocks, is a teeming population of living shell-fish. These, as well as those from deeper water. are the interest of the true collector.

The beach shell may be worn and broken, bleached of its color, and lacking in luster. Worse still, the two matching parts of bivalves may be separated, and one lost, making it impossible to get a complete specimen.

Consequently careful collectors insist on specimens caught while alive. These are not only more interesting and valuable, but also much more difficult to secure and to handle.

Every correctly labeled, present-able specimen in your collection is not merely a shell. It is the result

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SEA SHELLS: All scientifically named. World wide list on request. Special list for schools and children. Lists free. Five odd marine items (not shells) for \$1. — F. K. Hadley, 48 Adella Ave., West Newof a great deal of work and care, from the catching of the mollusk, to ridding it of the animal, cleaning its surfaces to improve its appearance, identifying it by its scientific name, and labeling it with its name and the locality in which it was found.

If the specimen has come from a foreign land it only gets here after a considerable amount of correspondence; and after being packed carefully and sent here, usually by parcel post. Never despise a properly labeled, live-caught specimen of even a small or common shell, for it did not reach its show place without a lot of human labor and care.

Summer is a favorite collecting time. During the summer many a collector will find himself just back from the sea-shore with a catch of uncleaned shells, the odor still mild, but mounting

Something must be done, and quickly. This usually means that the shell must be boiled in a saucepan or tin can, for about 10 to 20 minutes. There is some danger of cracking or breaking, but it is not much with the less fragile shells.

The animal may then be removed by scraping, in bivalves; or in univalves, by placing a pronged instrument in the most fleshy part and gently twisting. If parts break off they are hard to remove later and become odorous in time.

To free the remaining animal, fill the shell with water and stand it on its end overnight. Next day shake it out under running water.

Stubborn shells can take many days, but the water must be changed every day since decaying animal matter makes an acid which ruins the finish of a shell. There are other-ways of cleaning special shells and they are described in several shell books.

But now the cleaning process is hardly half over. Some few people like to keep their shells in the rough as being more "natural" specimens. But the average shell collector wants to show off his shells and likes to 'put them through the beauty shop."

The two specimens of the Marble Cone, Conus marmoreus L., shown here in the photograph, are brother and brother. They came to me in the same package with a dozen others from Zamboanga in the Philippines.

The animals were removed before they were sent, probably by a system, much used in the tropics, of letting the ants do it. One specimen is shown in all its adhering mud and grime, the other in all its natural charm, revealed only after a rigorous

The first step in such a cleaning is to soak the shell in laundry bleach of the type sold under the brand name of *Chlorox*. After soaking the shell hours, or over night, scrub off any periostracum, or "skin," and loosened dirt, under running water.

Lime deposits may be taken off by the use of water-diluted muriatic (hydrochloric) acid, which may often

be bought in a hardware store. This is a dangerous liquid and adults should be careful of it. Children should use it only under supervi-

The acid must be kept in a glass, or acid-resisting container. The shell should be immersed with tongs momentarily, and then plunged in a bucket of cold water and thoroughly rinsed.

Lime spots that remain may be removed, in part, by a touch up with acid. Vaseline should first be used to cover any part of the shell that might be injured by acid. From there on a shell may be scraped, and worked on until the best form and color is brought out.

Many collectors like to even away the edges and straighten the lines with a file, or small electric drill. In fact an avid collector will often work hours on a prize specimen until every form and color facet exhibits the very utmost in molluskan good

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